

Elementary English

LEO POLITI
FILMS AND CREATIVE EXPRESSION
ATTRACTING CHILDREN TO BOOKS
POPULAR ARTS IN THE CLASSROOM

★
ORGAN OF THE

NATIONAL
COUNCIL
OF
TEACHERS
OF
ENGLISH

★
OCTOBER,
1956



From Leo Politi, *Little Leo*

Elementary ENGLISH

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Or write you a note

Pipe a fine tune

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Illustrations from
A CAT CAME FIDDLING

By Way of Introduction . . .

ELAINE M. TEMPLIN has been an elementary teacher in San Diego, California, editor of the San Diego Teachers Association *Bulletin*, and writer of short stories for children. She has spent the last year on leave to work toward a doctorate at N. Y. U. Her article on Leo Politi was originally written for a class in Children's Literature taught by Dr. Alvina Treut Burrows.



The development of children's interests in books remains one of the major keys to the reading problem. AMY ELIZABETH JENSEN performs a valuable service in providing an extensive list of practical procedures for attracting children to books.



Readers will agree that the samples of pupil writing submitted by Professor PAUL WITTY make delightful reading. Films offer an effective means of stimulating creative expression. Professor Witty promises a sequel in an early issue.



DOROTHY KROHN presents the first of a series of brief articles on the holidays. Others will appear in sufficient time to be of help to primary grade teachers.



MARY LIGHTHALL, who discusses creative writing in this issue, has her master's degree from Teachers College, Columbia

University. As we go to press, she is returning from a European vacation.



Another European tourist, GLORIA MATTERA, gives useful hints about creative writing. Miss Mattera is pursuing work for the doctor's degree at Penn State University. She has taught in the first and fourth grades, and is now teaching in the sixth grade.



The uproar over phonics instruction continues. *Elementary English* has published a number of articles summarizing research in this field, notably those by Professor Paul Witty. This month we are happy to present the detailed and objective summary by Dr. EMMETT A. BETTS. His conclusions demonstrate the complexity of the problem, and should do much to counteract the tendency to look upon phonics instruction as a panacea.



We are happy to present this month the first instalment of a new department which is to deal with the popular arts—chiefly television, radio, and film. The editor of this department is Patrick D. Hazard, assistant professor of English at Trenton State Teachers College and Popular Arts Editor of all the *Scholastic* magazines. Mr. Hazard is editing similar departments in *The English Journal* and the *Clearing House*.

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No. 6

ELAINE TEMPLIN

Leo Politi, Children's Historian

With the sure touch of a master artisan, Leo Politi has blended the old and the new in his stories which depict early California history. With warmth and color he has described the age-old customs and beliefs brought to these shores by the Spanish, Mexicans, Italians, and Portuguese who adopted California as their home in the New World. In the simple, childlike atmosphere of these stories, Mr. Politi conveys to his readers a respect for the cultures and traditions of other lands and other peoples, and helps to keep alive for future generations of Americans the great wealth of tradition and folklore brought to America by immigrants of bygone days.

Leo Politi has the distinction of belonging to California's exclusive royal family, for he is a "native son." Born in Fresno, California, of Italian parents, he spent the early years of his life on a nearby ranch where his father bought and sold horses. Leo and his sister, Teresa, liked the Shetland ponies best and spent many happy

hours riding them over the sun-warmed Fresno valley. Leo can recall still how broken-hearted they both were when the ponies were sold, sometimes after only a day or two on his father's ranch.

Leo's father is a gay and friendly man who likes to laugh and sing; his mother, kindly but reserved, is interested in all the fine arts. She likes to write poetry, and, from the time Leo first exhibited his love for drawing, she has been an enthusiastic believer in his artistic ability.

When Leo was seven, the family returned to his mother's childhood home, the village of Brani near Milan in northern Italy. In *Little Leo*, the reader is given Mr. Politi's childlike impressions of this journey.

Through the pages of this book, one experiences the awe and wonder of a small boy who for the first time views "New York—the biggest city of all"; the excitement

Miss Templin is a graduate student working with Alvina Treut Burrows at New York University.



Leo Politi

ment and boyish inquisitiveness which were his as he "sailed for Italy on a big boat"; the happiness of the family when they reached Italian shores; and the serenity and stability apparent in the beautiful Italian countryside.

While less impressive than Mr. Politi's other work, *Little Leo*, nonetheless, provides American youth with a realistic view of Italian life. For example, the eyes of small Italian boys opened "wide with curiosity and wonder" when they saw their first Indian chief suit—Leo's prize possession. "They had never seen an Indian, not even in a movie. There was no movie theater in the village."

After their mothers had manufactured reasonable facsimiles from scraps of old cloth and chicken feathers, "Leo showed them all how to play Indian."

They ran and played up and down along the zig-zag path on the side of the hill.

And now the quiet little village . . . was not so quiet any longer. It was full of lively little Indians.

Simply, instinctively, as is the wont of



Little Leo—Scribner's

youth, these small Italian and American boys evinced an interest in and a tolerance for one another's cultures.

To Leo each of the next seven years was much like the one before it. The first six of these he spent in Brani, "a quaint and sleepy village built on the side of a hill." Happy days followed one another as he played, studied, and drew everything he saw wherever there was space to draw. Then the family moved to London, where Leo spent a year not unlike the preceding years spent in Italy, for he lived among Italian children and attended a parish school.

However, one London street—St. Martin's Lane—remains fresh in his memories, for it was to this street he returned again and again to watch artists draw on the sidewalks. And he remembers still the incredible speed with which the colored chalk pictures appeared on the pavement.

At the age of fourteen, encouraged by his mother, Leo entered a competition for a scholarship to the National Art Institute at Monza near Milan. He was chosen as the winner from northern Italy; so for the next six years he lived and studied at the Institute which was housed in the beautiful Royal Palace. Formerly the residence of King Umberto the First, the palace was an ideal location for art students because it was surrounded by a great park where a lake and a forest, botanical gardens, and a zoo offered rich opportunities for outdoor sketching.

In addition to sketching and painting and design, Leo studied sculpture and architecture at the Institute, and upon graduation he was qualified to teach art in Italy. However, a teaching career was incompatible with his eagerness to create for

himself—an eagerness which led him eventually to the field of children's literature. Here, his love of life—people, animals, birds, flowers—overflows into everything he draws or writes.

Shortly after his graduation from the Institute, Leo returned to America alone via the Panama Canal. During this voyage he became so fascinated by the warm beauty of the Central American countries that he determined to become better acquainted with Latin American people, their customs, and their great civilizations. Therefore, his recognition today as one of our finest interpreters of Latin America for children would seem unremarkable if it were not for the fact that Mexico is the only country that he has visited "south of the border." Perhaps one clue to such an accomplishment lies in Olvera Street, the colorful, quaint little street where Mr. Politi lived and worked when he first returned to America from Italy. In those days Olvera Street was admirably suited to the life of an artist, for it still retained much of its ancient Mexican culture and traditions in spite of its location near the heart of Los Angeles.

In reading *Pedro, the Angel of Olvera Street*, one senses that Leo Politi affirms his own feelings for the street through the description given by Pedro's grandfather.

He loved the little street because it was just as it was in the days of the past, with the red-tiled pavement and the old adobe houses—where the birds fluttered around the fountain and fed among the footsteps.

He loved the humble little *puestos* (shops) lined along the center of the street and bulging with colorful wares.

He loved the smells of good Mexican foods: tacos, tamales, enchiladas. . . .

And he loved Olvera Street because

everyone was friendly and greeted him with a smile.

In the beginning, life was not easy for Leo. Indeed, he knew both hardship and poverty. He found it necessary to work endlessly in order to provide the bare essentials of food and lodging. Therefore, in addition to working at his drawing board night after night, he painted murals for the green room of the State College theater in Fresno, sketched tourists who wandered



Pedro, the Angel of Olvera Street

up and down Olvera Street, and carved exquisite, primitive-style wooden figures.

It was not until 1938, the year he married Helen Fontes, that Leo Politi made his real entry into the field of book illustration. In that year Viking Press brought out a slim volume entitled *Little Pancho*, in reality an outgrowth of the illustrations which had appeared from time to time in the Los Angeles magazine, *Script*. As is so often the case with 'first' books, *Little Pancho* met with slight success and soon was forgotten. Nevertheless, this unimportant little volume proved to be the turning point in Mr. Politi's career

as an artist, for Miss Massee at Viking was impressed by its illustrations. Therefore, she arranged for him to illustrate *The Least One*, Ruth Sawyer's story of a humble, industrious Mexican family and a quite small burro. These illustrations reached the book market in 1941 and were the first of his work to gain critical recognition.

One cannot fail to be impressed with the vitality and the strong sense of composition and design which lend both beauty and rhythm to his illustrations for *The Least One*. His strokes are bold and angular, his pictures full of action, his characters individualized, and, interestingly enough, portrayed with oversized hands and feet—a characteristic of primitive art. In fact, those early illustrations are strongly reminiscent of the native art of Mexico.

Three years later, in 1944, Leo Politi mocked the pomp of military splendor in the background of Helen Garrett's *Angelo the Naughty One*. In these illustrations one sees indications of the softer, more rounded style that was to characterize his later work. To each of these books his illustrations give distinction and personality.

Oddly enough it was a handmade Christmas card that launched Leo Politi on his career as an author-illustrator of children's books. To Alice Dalgliesh, juvenile editor for Charles Scribner's Sons, as to Miss Massee and other chosen friends, he sent as a holiday greeting a drawing of one of the Mexican children with angel wings for Christmas. Alice Dalgliesh immediately visualized an entire Christmas book, with angels, Mexican children, and Olvera Street. Moreover, she recognized Mr. Politi's potentialities as an author-illus-

trator; so she encouraged him to try doing such a book for her company.

The suggestion was enthusiastically received by Mr. Politi, for it concerned a subject close to his heart. He had participated often in the Christmas procession called *La Pasada*, and he had watched excited children celebrate Christmas Eve with the breaking of the *pinata*. Indeed, "the best time of all the year for Olvera Street is Christmas time. Then the street looks so gay."

And so, in 1946, *Pedro, the Angel of Olvera Street* was born, inspired by Alice Dalgliesh, herself a distinguished writer for children, who was patient and helpful—continually guiding, encouraging, suggesting, inspiring.

Two years later he completed *Juanita*,



Juanita

the gentle story of the four-year-old daughter of Antonio and Maria Gonzalez. Filled with love and kindliness, *Juanita* proved to be a more appealing, more child-like story of Olvera Street than *Pedro* had been. In this story we see Juanita put on her "lovely new rose-colored dress trimmed with lace," take her little white birthday

dove, and participate for the first time in "The Blessing of the Animals . . . a ceremony which takes place every year on the day before Easter Sunday. On this day the animals are blessed so all will go well with them during the year."

We see, too, the close and loving ties which bind this little family together.

To the Gonzalez their *puesto* (shop) was more than a booth where they made and sold wares. To them it was also a little home filled with dear and pleasant memories, for in here they had watched Juanita grow up to this day. . . .

The Gonzalez did not make very much money but when things did not go so well they only had to look at Juanita playing like a little angel around the *puesto* and their troubles were soon forgotten.

The soft, muted, rosy-toned illustrations for *Juanita*, runner-up for the Caldecott Medal in 1949, lend a spiritual quality to this work. According to Mr. Politi, it was Ugo Lovetté, his teacher at the Institute, who developed within him this capacity for sensitive portrayal.

The feeling for rhythm in nature, which pervades all of Mr. Politi's work, also reflects the teachings of Signor Lovetté who encouraged his students to

see birds and animals and flowers not as objects to be sketched but as living things, possessing a grace, rhythm, and flow of movement that are but outward manifestations of their inner life. We see this rhythm in his work everywhere—in the repetitive roundness of the soft brown hills, in the billowing cloud masses, in the sweeping flight of birds.

Mission San Juan Capistrano, which is renowned for its swallows, was chosen by Leo Politi as the setting for his next book, *Song of the Swallows*. Capistrano, seventh in a chain of twenty-one missions established in Alta California for the purpose of Christianizing and civilizing the Indians, proved an auspicious choice since Mr. Politi's interest in swallows dates back to his boyhood days in Italy when he watched a pair nest each spring under the roof beams of his grandfather's house.

Thus in the quiet, peaceful gardens, against the crumbling adobe arches of the old Mission, through the friendship of the boy Juan and the old gardener, Julian, he has told of the mysterious regularity with which the swallows sweep in from the sea each March 19—St. Joseph's Day—to



Song of the Swallows

"build their small mud houses against the beams of the roof." Not once during the past century and a half have they failed to return, even though they may have arrived late in the evening, delayed, perhaps, by a storm at sea.

Their arrival is heralded by the ringing of the Mission bells, and the villagers celebrate the occasion each year with a fiesta held in the Mission courtyard that is gayly decorated with red and gold bunting. Juan, "standing high up on the column of a broken arch near the edge of the playground," describes their return:

The little dots came nearer, they grew bigger and bigger. Soon hundreds of swallows circled over the Mission.

Any visitor to Capistrano will notice the white pigeons that are so numerous around the old fountain in the outer courtyard, but only the alert one will see the famous swallows that stay close to their nests in the adobe ruins of the old Mission, only to depart with notable regularity each St. John's Day—October 23.

Since Mr. Politi long has been impressed by their joyousness and their elegance in flight, one senses that he affirms his own feeling for swallows in the discussion which Julian has with Juan:

Just try to picture, Juan, the hundreds and thousands of miles they travel, high up in the air, looking down over strange and beautiful lands.

I believe that, of all the creatures, God has given them the most freedom and happiness.

Skillfully and with disarming simplicity, Mr. Politi has woven together with the story of the swallows the equally charming story of the Mission and of Father Junipero Serra and his band of faithful followers who were building Mis-

sion San Juan Capistrano at the same time that George Washington and his weary men were fighting for the freedom of the thirteen American colonies.

Again and again old Julian, the proud gardener and bell ringer at Capistrano, "told Juan the story of the Mission, but always it seemed new":

Long, long ago, . . . the good brothers of Saint Frances came to this country from across the sea. Father Junipero Serra and the brothers walked along the wild trail through the wilderness. With the help of the Indians they built many mission churches. . . .

The missions were like little villages . . . There the Indians learned to make shoes and harness, blankets and hats, tools and pottery—many of the things they needed in their daily life.

Winner of the Caldecott Medal in 1950, *Song of the Swallows* is a worthwhile contribution to a literary field too often ignored by authors of picture-story books. Here Leo Politi succeeds in chronicling historical events in such a manner that even young readers are able to understand and enjoy them. The strength and tenderness portrayed in the muted illustrations as well as the reverent atmosphere of the text combine to make this a picture book of distinction.

The Mission Bell, Mr. Politi's first book for somewhat older children, was published in 1953. It presents an illustrated historical account of Father Serra's journey "from Old Mexico to California by order of the King of Spain." In some detail it tells of the hardships encountered by Father Serra, his soldiers, and priests during the establishment of the missions; the making of friends with the Indians; and the turning of "the California wilderness into a green and fertile land." It tells,

*The Mission Bell*

too, of 'The King's Highway,' which with a few changes is still the route of one of California's principal north-south arterial highways:

The zig-zag trail first carved by the feet of Father Serra and his party, with time grew wider. Now even the heavy oxcart could travel on it. This road bound one mission to another, and was called *El Camino Real*, The Royal Road.

Mr. Politi's graphic illustrations for *The Mission Bell* demonstrate once again his skillfulness in choosing and using color as a subtle communicative media. There are, for example, the hot golden browns and the greyed greens depicting the empty desert "scorched by the heat of the sun." There are, too, the stark greys of "the steep mountain passes" and of the Franciscan habits worn by Father Serra and his men.

In this book, perhaps more than in his earlier ones, Leo Politi makes known his own deep abiding faith in God and in the power of love. Through Father Serra he says:

we must always keep in mind, that it is through hard work, pain and sacrifice that God dispenses his richest reward.

... we will succeed in our task, no matter how great the obstacles are, for love can conquer all obstacles.

A Boat for Peppe is the first of Leo Politi's books to have an Italian atmosphere. Published in 1950, it pictures a colony of Sicilian sardine fishermen who live in Monterey, California. On the bustling, busy wharfs, against the large and picturesque fishing fleet, through the friendship of the boy Peppe and the old fisherman Geramia, he has told of the communal closeness of this fishing colony, of the joy felt each morning when the boats return after their all-night fishing expeditions, and of the general concern when one boat fails to return during a storm.

In addition, he has vividly portrayed the ancient, traditional, old-country custom of blessing the fishing fleet—a ceremonial which is still important to the California fishermen who came to these shores from Portugal, Italy, and Sicily. On the Day of Saint Rosalia the red-robed Bishop gave the fishing boats his blessing:

Bless, O Lord, these boats and all who travel in them, as You blessed the Ark of Noah after the flood. Keep them free from danger and, at the end of their work, bring them back to their families safe and sound.

One senses that Leo's father, and his own happy childhood, served as the prototype for Peppe and his family as he writes: "Peppe's father . . . likes to play with Peppe and Nina and he likes to sing . . . His warm and clear voice filled the air with happiness."

Leo Politi's most recent work was the illustrating of Alice Dalgliesh's *The Columbus Story*. The pictures are large and bold, full of action, and unhampered by detail. They display an abandon, a freedom in the use of color, and an easy flowing style not discernible in his earlier

work. They are, in fact, as refreshing as a breeze blowing in from the sea. Of course, these diversifications in style may have been adopted by Mr. Politi simply as a means of interpreting *The Columbus*



Story, but they may on the other hand be an indication that he is reaching upward and outward toward a new artistic style. In either case, they portend a successful future for this gifted author-illustrator.

Leo Politi's work has the sturdy quality of peasant living. It shows the influence of people who work with their hands and who respect others for so doing, of people who live simple lives and have close and loving family ties, of people who have an abiding faith in God. These are the characteristics that are inherited by the Juans, Pedros, Peppes, and Juanitas who people his books.

In addition, the work of Leo Politi reflects a deep sensitivity to the wonders and beauties of nature. He may wrap his special word magic around the coming of spring at Capistrano: "Soon the blossom-

ing trees bent gently over the garden walks. They made lovely patterns against the sky and filled the clear air with fragrance"; or he may tell of the beauty of a seashell on the beach of Monterey: "How beautiful the world is . . . even the littlest things such as seashells can be so pretty in shape and color, and so precious." Indeed, the smallest bits of natural beauty are captured by the eye and the pen of this writer, and each is preserved for the reader—as fresh and new and shiny as it was on the day the writer first experienced it.

Each of Mr. Politi's first four books contains music, which, for the most part, is traditional Spanish, Mexican, or Italian folk music brought to California by early settlers. In most cases he has simplified the tunes to make them easier for young children to sing and has rewritten the lyrics, adapting them to the flow of each story.

Though he disclaims any musical ability, Leo Politi is known to have composed two of the songs—"Juanita's Lullaby" and "Peppe's Seashore Song"—by humming the melody over and over again to a musical friend who made the necessary notations. A third song, "Good Morning, Mr. Swallow," was composed for the children of Santa Barbara by a Franciscan nun.

Mr. Politi's stories are enhanced further by the inclusion of simple Spanish or Italian phrases. Unobtrusively and with a disarming casualness, he has woven into the text such expressions as Peppe's "Conta, Papa? Sing, Father?" or Juan's "Buenas tardes, Julian. Good evening, Julian." By allowing his characters to speak occasionally in their mother tongue, Leo Politi has created a more realistic atmosphere and has added rhythmic beauty

to each story text.

Leo Politi's working philosophy is expressed in the statement of what he wants for his own children, Paul and Suzanne. He says he would like them:

and all children to seek security less in material things, and more in the spiritual and the aesthetic; to know what it means to enjoy working with their hands; to be reasonable in what they want, and generous in what they have to give.¹

¹Livsey, Rosemary. "Leo Politi, Friend of All," *The Horn Book*. March-April, 1949. p. 107.

BOOKS WRITTEN AND ILLUSTRATED BY LEO POLITI

- **Little Pancho* (Viking, 1938)
- Pedro, the Angel of Olvera Street* (Scribner, 1946)
- **Young Giotto* (Horn Book, 1947)
- Juanita* (Scribner, 1948)
- Song of the Swallows* (Scribner, 1949)
- A Boat for Peppe* (Scribner, 1950)
- Little Leo* (Scribner, 1951)
- The Mission Bell* (Scribner, 1953)

BOOKS ILLUSTRATED BY LEO POLITI

- The Least One*, by Ruth Sawyer (Viking, 1941)
- **Aquí Se Habla Español*, by Margarita Lopez (Heath, 1942)
- Angelo, the Naughty One*, by Helen Garrett (Viking, 1944)
- Stories from the Americas*, by Frank Henius (Scribner, 1944)
- **The Three Miracles*, by Catherine Blanton (John Day, 1946)
- **El Coyote the Rebel*, by Luis Perez (Holt, 1947)
- At the Palace Gates*, by Helen Rand Parish (Viking, 1949)

With such convictions it is not surprising that the books of Leo Politi speak of peace and serenity, and have within them beauty and profound spiritual truth. Such a man has much to offer the children of America and the world. Thus it is hoped that good books will continue to come from the pen and brush of this talented author-illustrator—books that may present other aspects of historic California to young people everywhere.

- **Vamos a Hablar Español*, by Margarita Lopez de Mestas and Esther Brown (Heath, 1949)
- Magic Money*, by Ann Nolan Clark (Viking, 1950)
- Looking for Something*, by Ann Nolan Clark (Viking, 1952)
- The Columbus Story*, by Alice Dalgliesh (Scribner, 1955)

ADDITIONAL ARTICLES WHICH HAVE DISCUSSED LEO POLITI AND HIS WORK

- English, Gladys. "Leo Politi." *The Horn Book*. July-August, 1950. p. 272-75.
- Livsey, Rosemary. "Leo Politi, Friend of All," *The Horn Book*. March-April, 1949. p. 97-108.
- Politi, Leo. "Acceptance of the Caldecott Medal," *The Horn Book*. July-August, 1950. p. 269-271.

*Indicates books not available for study and therefore not considered in the body of this article.

Attracting Children to Books

Dreams, books, are each a world, and
books we know

Are a substantial world, both pure and
good.

'Round these, with tendrils strong as flesh
and blood

Our pastime and our happiness will grow.

William Wordsworth

Introduction

The future of the race depends in a measure upon the cultural nurture of its children. Yet today our complex, conflicting environment, with its many unfavorable influences, tends to push and crowd out worthwhile experiences which contribute to cultural enrichment. Because parents place the responsibility of all phases of growth upon the school, it should, if children are to have a broad measure of culture, try to re-introduce such worthwhile experiences into the educative environment of its pupils. This would correct the unfortunate tendencies of this modern age and counteract the ill effects of certain forces, many of which are financially powerful commercial ones—undesirable theatrical productions, too-stimulating radio and television programs, and cheap books lacking literary qualities.

The most important contributions to cultural enrichment are books, old and new. If the gate to the storehouse of literature is opened and children are invited to enter, they come into contact with glorious treasures of the past—a truly rich heritage—and they learn to appreciate that legacy. Boys and girls, in their turn, may, by the reading of such older books, weave into the pattern of their lives the experiences of those who have preceded

them. To this priceless inheritance, handed down from one generation to another, can be added experiences with the beautiful, appealing, modern books now being published; thus children's reading may be fitted to the tempo of the times.

If a wide reading program is provided, young people need know no poverty, no leanness, but rather they can possess and enjoy great riches, which they will never lose. Besides acquiring broad knowledge and understanding, children may gain spiritual refuge and satisfaction, hope and faith, and lasting enjoyment from good reading.

The teacher's influence upon children's reading

Smith¹ states that a well-read, enthusiastic, and understanding teacher can do a great deal to influence children to read widely. She suggests the following as necessary qualities for each teacher to possess if she would give her pupils rich experience:

1. A teacher who influences the reading habits of boys and girls is one who knows books and has had a contagious delight in them, who knows boys and girls as individuals with many-sided interests and enthusiasms, and who knows how to set the stage to bring books and boys and girls together.
2. Such a teacher is alert to the opportunities of the school day to introduce the right book for the right child at the right time.

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¹Dora V. Smith, "Literature and Personal Reading," *Forty-Eighth Yearbook*, Part II, Chicago: The National Society for the Study of Education, 1949, pp. 210-211.

3. They (teachers) need thorough familiarity also with sources of reference by means of which to extend their knowledge from year to year.

The following sources furnish lists of books for children:

1. May Hill Arbutnot. *Too Good to Miss*. Cleveland: Western Reserve University, 1948.
2. Association for Childhood Education. *Bibliography of Books for Children*. Washington: The Association, 1947.
3. *A Basic Book Collection for Elementary Grades*. Chicago: American Library Association, 1943.
4. *The Children's Catalog*. Compiled by Ruth Giles, Dorothy E. Cook, and Dorothy H. West. Standard Catalog Series. New York: H. W. Wilson Co., 1946 (seventh edition). Supplements.
5. Margaret K. Walraven, and Alfred L. Hall-Quest. *Teaching Through the Elementary-School Library*. New York: H. W. Wilson Co., 1948.

For books on individual themes, the following are useful:

1. Eloise Rue. *Subject Index to Books for the Intermediate Grades*. Chicago: American Library Association, 1940; First Supplement, 1943.
2. ———. *Subject Index to Books for the Primary Grades*. Chicago: American Library Association, 1943; First Supplement, 1946.

To obtain information about books being published from time to time the teacher can refer to the following:

1. *The Horn Book Magazine*. Published bi-monthly. The Horn Book, Inc., 248 Boylston St., Boston 16, Mass.
2. *Elementary English*. An official organ of the National Council of Teachers of English. Published monthly from October to May. National Council of Teachers of English, 704 S. Sixth St., Champaign, Ill.
3. *The Booklist*. A Guide to Current Books. Issued semi-monthly, September through July, and weekly in August. American Library Association, 50 E. Huron St., Chicago, Ill.

4. The children's book pages of juvenile magazines and current newspapers.

Magazines for children are listed in the following:

1. Louis F. Ranlett, "Magazines for Tens and 'Teens,'" *Horn Book*, XX (July, 1944), 271-77; see also Margaret K. Walraven and Alfred L. Hall-Quest, *Teaching through the Elementary-School Library*, pp. 71-92. New York: H. W. Wilson Co., 1948.
2. Dora V. Smith, *Evaluating Instruction in Elementary-School English: A Report of the New York Regents Inquiry*. Bulletin of the National Conference on Research in English. Chicago: Scott, Foresman & Co., 1937.
3. *Magazines for Elementary Grades*. Madison, Wisconsin: Curriculum Division of the Madison Public Schools, 1953.
4. Laura K. Martin, *Magazines for School Libraries*, pp. 25-53. New York: H. W. Wilson Co., 1946.

Sources of reference for films of literary favorites are as follows:

1. *Educational Film Catalog* of the H. W. Wilson Company (1947).
2. *1000 and One: The Blue Book of Non-theatrical Films* (1942), Educational Screen, 64 East Lake Street, Chicago.
3. Catalogs of state departments, universities, colleges, and local libraries of films.

Lists of records suitable for use in school are found in the following:

1. Dilla W. MacBean. "Good Library Listening: A Selected List of Phonograph Records for Elementary School Libraries," *Chicago Schools Journal* XXVII (September-December, 1946), pp. 26-28.
2. Kurtz Meyers and Kathleen E. Cann, "Children's Records Are Back," *Library Journal*, LXXI (January 1, 1947), pp. 45-50.

Teachers can consult the manuals for the book programs of various radio stations through which they get good reception, these varying according to locality.

Excellent recordings of the *Books Bring Adventure Series* are available from Gloria Chandler Recordings, Inc., 422½ West 46th Street, New York City.

Planning a book nook as a group project

With eye appeal to lure children to books, the library corner should be the brightest and most attractive part of each room, and it should be selected as the most physically suitable and easily accessible place, where the children can read for recreation and linger and browse. The plan for making it so can be a cooperative project, giving the pupils an opportunity to talk things over as a group, with each one accepting some responsibility. With resourceful imagination and freedom to express themselves, they are sure to have ingenious ideas for making an attractive book nook.

A border of interesting quotations about books and reading can be selected, printed, and decorated by the children to direct attention to the library corner. Here there should be tables of the right height and comfortable chairs with gay chair pads and backs, fashioned by the children from inexpensive materials or some brought from home. Placed about the nook, there may be fish in a bowl, a turtle in a terrarium, and seasonal plants, vines, leaves, shrubs, and flowers, arranged in decorative containers (made by the children from clay, wood, gourds, shells, discarded jars, cans, bottles, etc.). Ceramic, wood, or cardboard figures of dolls dressed as book characters may be hung on the wall or placed on the window sills, tables, or shelves to attract attention. Racks, easels, and a simple display cabinet may be constructed by young carpenters and suitably

decorated by painters to add space for frequently changed exhibits of various kinds. There should be an attractive bulletin board filled with colorful book jackets, lists of books, reviews, pictures that the children have made and collected, and other interesting displays. The shelves ought to be low, easy-to-reach ones with the books held by book ends (designed of wood, clay, metal, plaster, or other materials) at the edges. They should be filled with attractive books at many levels and on a wide variety of subjects, selected not only because the teacher wants them but because they appeal to the children—adventure, legends, myths, fanciful and real animal tales, historical fiction, biographies, nature study, travel, art, music, plays, poetry, how-to-do books, informative books on many subjects, imaginative fantasies, and delicious, wholesome humor. The assortment depends upon the pupils' needs and interests in school and out and can be determined by conferences, observation, home visits, and inventories, such as the one formulated by Witty² and Kopel and revised by Witty and Coomer. Such books may include those purchased by the school, loans from the library and other sources, ones brought by the children from home to share with the group, and those provided by the teacher. A magazine rack, made by the pupils, should contain current magazines and newspapers. Records, too, should be available for school use and to take home. There should be maps, a globe, and an atlas for locating the places about which children read. In preparing such a nook, some reading on the part of the

²Paul Witty. *Reading in Modern Education*, New York: D.C. Heath Company, 1949. pp. 209-307.

children is necessary, especially the reading of how-to-make books.

All the materials can be in charge of a child librarian, trained in simple library science as taught by the librarian or teacher. The children should be given an opportunity to discuss library techniques and the care of and responsibility in using books.

How children can share books with each other

To have children become acquainted with a wide variety of books, the teacher might encourage her class to share them with and advertise them to one another in the following interesting ways, thus stimulating them to read more books of good quality and, incidentally, giving them opportunities to show their ingenuity and creative ability in art, writing, dramatic arts, and other fields:

1. Making a poster is an excellent way to advertise a book. For such posters, paint, crayons, chalk, paper sculpture, ink, cut-out pictures, real materials, and other things can be used, depending upon what is available for making flat or two- or three-dimensional ones.
2. Constructing a miniature stage setting for part of a story is a delightful experience. For such settings, pupils can make a miniature stage or use a cardboard, wooden, or metal box. Discarded materials and odds and ends can be used for the background and props. Small dolls of various kinds, wire or pipe cleaner forms, papier maché figures, or any other suitable ones can be employed as characters. Toys of various kinds are useful in creating such settings.
3. Decorating a jacket in any desired manner and writing an advertisement to accompany it may attract children to a book even more than the original covering.
4. Children enjoy preparing a mono-

logue from a story, and such a performance gives them the ability to put themselves in others' places.

5. Writing a book review for a room, school, or town newspaper not only requires careful reading but gives a real purpose for using language arts.
6. Creating a series of original illustrations for a story, using any medium desired, requires good judgment in the selection of incidents to picture and in the choice of suitable materials for executing them.
7. Writing a movie script for a good action story is an experience that helps children to arrange events in sequence and to see how necessary movement is in certain types of stories.
8. Children who read the same play or story (which lends itself to dramatization) can give a performance, such a group project being an excellent one for socialization, sharing ideas, and giving the children an opportunity to participate in dramatic arts, an activity which they need and enjoy.
9. Books about how to make or how to do things can be shared by having the readers give oral or written directions, bring in something made at home, or demonstrate step-by-step procedures to the group, thus increasing the ability to follow and give directions.
10. Stating real reasons for liking or not caring for a book, not from a snap judgment but after a thorough examination of it, requires critical thinking upon the part of children and helps them to evaluate other books.
11. If a travel book is read, an illustrated lecture, using postcards, photographs, slides, pictures clipped from magazines or from other publications can be shown to young armchair travelers, who are interested in people like themselves from near and far, and it is an excellent way to promote good intercultural relationships.
12. Children can use the following mechanical devices and others which they may ingeniously devise to make a "movie" of a book:

- a. Drawing a series of pictures on a long sheet of paper, the ends being fastened to rollers, which are turned to move the pictures into view.
 - b. Making a double frame so that while one picture is being shown in one frame, a second one can be fed into the other frame.
 - c. Quickly flashing on the screen a series of pictures.
 - d. Binding together a series of action pictures to flip for motion.
 - e. Actually using a motion picture camera.
13. A vivid oral or written description of an interesting character in a book makes other children want to become better acquainted with such a person.
 14. Although an author's purpose in writing a story should be more or less accepted, writing or telling different endings or making other changes when they are not satisfied helps children to develop such attitudes as fairness, justice, and other desirable ones.
 15. Writing or telling the most humorous incident, the most exciting happening, the most interesting event, the part liked best, or the saddest part helps children to seek certain types of material from a book and make a suitable selection.
 16. Marking beautiful descriptive passages, interesting conversational sections, or other particular parts for oral reading gives the reader a real audience situation, provides an opportunity for the group to appreciate excellent writing, improves imagery, and enlarges the vocabulary.
 17. Telling a story to a musical accompaniment of some kind gives twofold pleasure to an audience if planned carefully for the kind of music selected, volume, and synchronization.
 18. The child who likes to make lists of new, unusual, and interesting words and expressions to add to his vocabulary might share such a list with others, using them in the context of the story, thus giving the children the feel of the book and adding words to the store they already possess.
 19. A pantomime cleverly acted out makes children guess about the story and then want to read the book to really find out more about it.
 20. Writing a letter to a friend or to the librarian to recommend a book spreads the good news about it.
 21. Giving a synopsis of a story is an excellent way of gaining experience in arranging events in sequence and learning how a story progresses to a climax, showing the importance of the surprise element, and giving a knowledge of all the other structural phases of a good book.
 22. Using information in a book to make a scrapbook about a subject or a collection of things satisfies the desire to collect, and when shared with others, stimulates them to work on a similar project.
 23. A puppet show planned to illustrate a story is sure to interest all children. The puppets can be wooden or papier maché ones, string-manipulated ones, paper bag puppets, hand or finger figures, cardboard shadow puppets, or commercial ones, depending upon the child or children presenting the show and the materials available.
 24. A historical book or similar type of story lends itself well to the making of a large, colorful, pictorial time line or map, which can be executed by using any materials and medium the individual or group may wish.
 25. Children reading the same book can check each other's comprehension of the story by writing a set of questions which they think readers should be able to answer after reading the book.
 26. Broadcasting a book review to a radio audience over a school program requires careful reading and work in speech, and this experience gives an opportunity to use ingenuity in planning sound effects, background music, etc.
 27. Dressing as one of the persons in the story and telling what role he plays provide valuable, vicarious experience in giving a live interpretation of a character.
 28. Preparing a book review to present to a class at a lower level is an excel-

- lent experience in story-telling and gives children an understanding of how real authors must work to prepare books for children.
29. Having the pupils find out about a favorite author and present a brief biography of him with sketches of his books makes such books more understandable and personal.
 30. Cutting a piece of paper in the form of a large thumbnail and placing it on the bulletin board with the caption, "Thumbnail Sketches," and letting the children put up drawings and sketches from books give brief acquaintance with many books.
 31. Stretching a cord, captioned "A Line of Good Books," between two dowel sticks, with paper cloths on which is written or drawn something about various books hanging from it, attracts children.
 32. Clay, soap, wood, plaster, or some other kind of modeling is purposeful when it is done to make an illustration for a book.
 33. Constructing on a sand table a diorama, using creatively any available materials to represent a scene from a story, can be an individual project or one for a group of children who have read the same story.
 34. Dressing paper, cardboard, wire, rag, or other handmade dolls or costuming ready-made ones and writing or printing descriptions of the characters they represent make an interesting display.
 35. Children like to watch someone give a chalk talk done with white chalk on a blackboard or with colored or black chalk on paper, employing sketching or cartooning techniques to develop the story.
 36. Creating a detailed, colorful mural on a blackboard, paper, or cloth not only calls attention to a book it represents, but makes a beautiful decoration for the book corner as well.
 37. Planning a living book by making a large frame to represent a volume and having a tableau for favorite books, with a commentator to weave the threads of the stories, is a project that can be shared with the whole school.
 38. Writing and drawing a rebus for a story requires skill in interpreting words into pictures and gives those who have difficulty with spelling an opportunity to create a piece of work with few errors.
 39. A bulletin board with a caption about laughter or a picture of someone laughing at excerpts from funny stories rewritten by the children from material in humorous books is sure to be a popular spot in the book corner.
 40. Comparing one book read with a similar one is an excellent experience in evaluating.
 41. Making an original reference book from factual materials read is a worthwhile experience in organizing such materials, and the perusal of such a work by others gives them additional information.
 42. Thinking up new adventures, experiences, or incidents to add to a book is fun, furnishes opportunities for oral and written expression, and gives a feeling of authorship.
 43. Writing to the library board to request that certain books be purchased for the children's collection adds books that pupils really like and is a way of tying together the school and this particular community service.
 44. Writing and executing an original play about the magic of books calls attention to books in various fields and makes children realize how much joy they can experience through reading.
 45. Arranging with the director of visual aids for the showing of pictures to acquaint the children with some of the good books that have been dramatized in the form of movies gives them an opportunity to see professional interpretations.
 46. Listening to excellent radio reviews of children's stories not only acquaints the children with a number of books but helps them with story-telling techniques.
 47. Preparing an attractive book fair gives children an opportunity to

- browse among good books, encouraging many to read.
48. With the fad for television, children enjoy making a miniature set to present a performance, using the theme of an interesting book.
 49. Visiting a book store or library gives children a speaking acquaintance with many books, and some are stimulated to read the new, attractive books displayed in these places.
 50. Books of poetry can be shared in the following ways:
 - a. An experience in the joy of sharing, choral reading is live, eager group participation with freedom and spontaneity, and through such recitation, the timid child can be helped (even if just through a line) to realize his powers.
 - b. Writing a composite poem after reading a book of verse gives each child an opportunity to make a contribution, either a word, phrase, or line.
 - c. Dramatizing poetry furnishes an outlet for children's love of acting.
 - d. Collecting pictures to illustrate verses selected from books builds appreciation of poetry and art.
 - e. Accompanying poetry with various rhythmic activities is an enjoyable experience.
 - f. Setting a verse to music is a delightful aesthetic experience.
 - g. A poetry parade in costume gives the children an opportunity to participate in dramatic activities.
 - h. Adding original stanzas to a poem gives the children an understanding of poetry construction and encourages them to write.

What parents can do to attract children to books

One of the greatest gifts a mother and father can give to a child is a love of and joy in reading. Every parent needs to be convinced of the importance of each child's having books of his own, which should not be considered luxuries but rather very necessary equipment; and

every family budget should provide for the purchase of wisely chosen books at the child's level to satisfy his natural interests and widen his wonderful world. Eaton³ stresses the importance of such possession when she says:

... an individual library of well-chosen books, all his own, will give a child more of a sense of value, companionship, and individuality of books than sixty volumes hastily read and returned to the public library.

Parents should make the most of every opportunity to share the reading interests of their children, thus enriching their own understanding of childhood.

In selecting books, parents must keep in mind the child's tastes and must realize that these tastes vary from time to time. Since great changes take place in this rapidly-moving world, parents must consider the need for getting rid of the dead wood likely to collect among certain types of books in the home library and replace such books with newer ones. Of great help to parents interested in stimulating their children to read is Keckefoth's⁴ bulletin entitled "Helping Parents Guide Children's Reading."

Besides buying books for their children and seeing that they use some of their own money for the purchase of them, parents can do the following things to interest them in good reading:

1. Read aloud to the children frequently.
2. Investigate the materials they read and try in various ways to substitute good books for less desirable types.
3. Confer with their children's teachers to

³Anne Eaton. *Reading with Children*, New York: Viking Press, 1940, p. 37.

⁴Ethel H. Keckefoth. "Helping Parents Guide Children's Reading," *Elementary English*, XXIV (October, 1947), pp. 373-80.

learn about the needs and interests of their children and to obtain suggestions for getting suitable books to answer those needs and interests.

4. Attend various book programs given by the P. T. A., librarians, and study groups to learn more about children's literature.
5. Use magazines, book sections of newspapers, and other sources to read reviews of approved books for children at various reading levels.

Desirable outcomes of a wide reading program

1. Through a broad reading program, children are exposed to a wide variety of vital, interesting experiences, many of which help to unify the school subjects.
2. They are helped to understand and interpret life and are better able to face their own difficulties and appreciate their successes.
3. They gain an understanding of human relationships, their ability to feel and sympathize being heightened by seeing deeply into people.
4. Character is developed, personalities are unlocked, ideals are set up, and the truths of life are presented, all these having a formative and lasting effect on children.
5. Their tastes are developed to the highest level compatible with their reading environment, standards of aesthetic appreciation being built up.
6. Different moods and feelings are satisfied.
7. Mental nourishment is provided, resulting in increased knowledge.
8. The natural desires for glamor, adventure, and romance are satisfied in wholesome ways.
9. The common culture of the various parts of the world is opened up to them through enchanting book journeys.
10. Escape from the humdrum activities and the necessary routine of daily life is offered.
11. There is improved quality of learning in all fields.
12. Latent talents and abilities are discovered, creative endeavor is challenged, ingenuity and imagination are stimulated, and satisfaction is provided in sharing creative experiences with others.
13. Sharing ideas, plans, and work with others teaches children an appreciation of and respect for others' contributions, thus developing desirable group relationships and resulting in better and fuller living.
14. Worthwhile interests are substituted for less desirable ones, and leisure time is profitably occupied, resulting in social and recreational values.
15. Through book therapy, personal problems are solved and better attitudes, such as tolerance, kindness, and consideration, are improved, resulting in emotional stability and the development of social consciousness.
17. In reading about the common, elemental things, children see the relationships between life and nature, and they perceive the greatness, wonders, and beauty of the simple things in life, thus enhancing their love of the natural.
18. Wholesome types of humor are substituted for less desirable ones, thus making children more discriminating.
19. The standards and quality of life are improved, and, in fact, the whole conception of life and society is broadened.
20. Through the reading and sharing of books, the spirit of children is freed, and the windows to a more beautiful and fascinating world than they might otherwise have known are opened to them.

The Use of Films in Stimulating Creative Expression and in Identifying Talented Pupils

In this journal, James Fitzwater and the writer have pointed out some results of the use of films, film-readers, and related language experience in fostering children's vocabulary development and the ability to interpret printed materials. Eight films and eight film-readers were employed in this experiment with second grade children.¹ Data were presented which revealed that great gains in reading skill were made and that desirable attitudes toward reading were developed and maintained. We stressed also the value of this approach in motivating pupils and in engendering interest. Finally, attention was called to the fact that films may be used to provide a common background of experience and that this experience may be sufficiently varied and vivid enough that every child—the slowest as well as the best in ability within a group—will be led to respond in individually desirable and satisfying ways.

The use of films to stimulate creative expression

It is this latter fact that the writer wishes to emphasize in this paper. From the results of the foregoing experiment, he was led to believe that films might be employed in classes to stimulate creative writing. Carefully selected, they might provide every child with an opportunity to react to various appealing and artistically attractive situations. The variety of sensory

reactions that might be elicited through seeing films of certain types made this approach seem especially appropriate.

Upon viewing some short films made by Arne Sucksdorff, which had been obtained for distribution by Encyclopaedia Britannica Films, the writer concluded that these films were ideal for use in fostering creative response because of their artistic excellence and the rich background they provided for the expression of varied feelings. Therefore, in association with Hal Kopel, teacher's guides were developed for several films as well as materials to be used as commentaries. The following films² were chosen and developed for use in promoting creative expression:

The Hunter and the Forest
Adventures of a Baby Fox
The Bear and the Hunter
A Tale of the Fiords
People of the Reindeer

Professor Witty is in the Education Department of Northwestern University; he is also Director of the Psycho-educational Clinic at Northwestern.

¹The films were made by Encyclopaedia Britannica Films; the accompanying readers by D. C. Heath and Co. The titles were: *Three Little Kittens*; *The Gray Squirrel*; *Shep, The Farm Dog*; *Farm Animals*; *A Day at the Fair*; *The Fireman*; *The Mail Man*; *The Food Store*. See Paul Witty and James P. Fitzwater. "An Experiment with Films, Film-Readers, and the Magnetic Sound Track Projector." *Elementary English*, April, 1953.

²Distributed by Encyclopaedia Britannica Films, Wilmette, Illinois.

Creative writing in response to a film

This paper will deal with some results obtained by showing *The Hunter and the Forest—a Story without Words*. This is a story of rare delicacy, enhanced by a music score composed for this film.

As the sub-title suggests, this film presents a story without words; it is suggested that after the pupils have seen the film, they will want to express or interpret it in their own words.

Although the story is simple enough to be understood by primary grade children, its beauty and depth will make it appeal even to the most mature young person. Accordingly, the film may be used with groups of widely varying ages. As the film begins, we see the hunter leaving his cabin to go into the forest. It is early spring, and animal life is stirring everywhere. A roe-deer, sensing the hunter's presence in the forest, bounds away. The camera follows her through scenes of unusual beauty as she goes from forest glade to the shore of a quiet lake. A marten sticks his inquisitive nose out of his home high in a hollow tree and looks on the hunter below. The marten jumps from branch to branch, and we follow him in a series of remarkable close-up shots of life in the forest.

The hunter sights a grouse in the high grass. He becomes tense, carefully takes aim, and fires. The bird falls to the ground. Then the hunter plucks a tail feather from the grouse and puts it into his hatband as a trophy. As he leaves the forest, he brushes against a twig and breaks it.

Now we see a number of scenes of beautiful flowers in the spring rain. The broken twig has sprouted leaves and all the forest seems to have become alive.

The hunter, at work in his clearing, suddenly senses the presence of an animal. His searching eyes glimpse a roe-deer in the distance. He gets his gun and carefully takes aim. But he cannot press the trigger. For what he sees is a family group—a beautiful antlered buck, a doe, and a very young fawn. The hunter puts down his gun and walks through a flowery glade toward his cabin. On the way he stops to pluck a wild flower, which he puts in his hatband, after throwing away the feather which had been there before. On the bank of the forest lake the deer family continues with its serene life.

Some results following the use of a film

Thousands of pupils were shown this film. The compositions they wrote were sent to the writer; they were read and their merit was judged according to the extent to which they revealed:

1. The expression of genuine feeling
2. Sensitivity to the value of particular words, phrases, and larger language units in expressing their feelings
3. Response to the film-maker's intent and to the materials and symbols presented
4. Use of correct and appropriate English.

Among 2000 papers, about ten per cent were judged by these criteria to be unusually effective and to suggest that the pupils who wrote them had disclosed a potential gift.³

It has been suggested that additional and repeated performance of this kind might be used as evidence of giftedness in⁴

³Appreciation is expressed to Mr. William Martin for reading these compositions. A forthcoming article by Mr. Martin and the writer will describe the characteristics of the pupils' compositions in various grades.

writing.⁴ Thus, the use of the film is considered as one method by which a pupil who, gifted in writing ability, may be identified through a generally beneficial classroom experience.

In this paper, the writer will present sample compositions (uncorrected). We were impressed with the superiority of the group work, as well as with the unusual quality of individual papers. Following is an experience chart submitted by a first grade class:

The Hunter and the Forest

One day the hunter
came out of his house
with his gun.
In the forest there
were many animals and trees.
There were two grouse
talking to each other.
We saw a deer come
out of the forest.
We saw a marten going
in and out of his hole
in the tree.
The hunter shot a quail
and took a feather from
its tail and put it in his
cap.
The flowers had
raindrops on their petals.
The hunter saw three
deer.
He got his gun, but
he did not shoot the
pretty deer.
As the hunter was
walking along, he picked
a pretty flower and put
it in his hat.
The hunter was happy
with the pretty flower
in his hat.⁵

Many compositions, written by children in the second grade, were simply accounts of reactions to a single incident or the expression of feeling associated with

the incident. For example, one second grade boy wrote:

I'm glad the man did not shoot the deer.
I feel sorry for the grouse. The man shot
the grouse. He felt sorry that he shot it.
He was going to shoot the deer but he
felt sorry for them. He thought about his
own family and he realized if someone
killed one of his family he would be sad.⁶

Another pupil wrote his story in this way:

We saw a film about a man that just
about killed a little fawn. But he saw a
mother deer so he did not shoot his gun.
Then he took his net and went on to go
to another forest. This is the end of our
story.⁷

The third grade compositions were often simple and direct but very effective expressions of childlike reaction, as shown by this account:

A Hunter in the Forest

One late spring afternoon a hunter went
into the forest. As he was walking he saw
a grouse. He shot at the grouse and he
got it. He went on through the forest.
The animals were scampering all over the
forest. He started back home then he saw
a deer. He aimed to shoot the deer but
then he saw fawn and he decided not to
shoot the deer.⁸

The compositions of the third grade pupils also disclosed a wide variety of re-

⁴Paul Witty, "Today's Schools Can Do Much More for the Gifted Child," *The Nation's Schools*, February, 1956.

⁵A first grade experience chart, written by the teacher as pupils dictated their reactions. The children's story was then mimeographed for class distribution. First grade, Glenbrook Elementary School, Euclid 17, Ohio.

⁶Johnny Fiske, Second grade, Russellville School, Portland, Oregon.

⁷Bobby Inwards. Second grade, Russellville School, Portland, Oregon.

⁸Walter O. Johnson. Third grade, Standish Elementary School, Minneapolis.

action and interpretation. For example, one third grade pupil wrote:

The Hunter and the Forest

One fall day a hunter was walking through the forest. All of a sudden he heard a sound. It was two birds fighting. So the hunter shot one of them. He went over and took a feather. He put the feather in his hat.

The hunter came again only this time it was spring. The flowers were in bloom. The trees were green again. He had been walking a while. When he saw two deer. He was going to shoot them, but something made him stop. There in the field lay a baby fawn. He stopped because he knew that one deer was the mother, the other one was the father. He knew something else. He knew if he shot the mother and father that the baby would die too, because the baby would not have any body to care for him. So he didn't shoot them. And went on.⁹

Poetry was frequently written by fourth, fifth, and sixth grade pupils. These poems were unmistakably genuine and expressive of unique, individual response. For example, this fifth grade child reveals a developing appreciation of poetic form in this simple rhythmic expression:

Hunter in the Forest

A whisper in the forest
A doe and her fawn
Came down to the crystal clear lake
For it was dawn.

The hunter raised his gun
And took careful aim,
But soon lowered to his side
As if in shame.

The doe pricked up her ears
No danger was near,
Her graceful neck lowered, and she drank
In her heart there was no fear.

He knew the forest beauty
Was to be left alone,
So gun under arm
He walked slowly on toward home.¹⁰

⁹Ellen Wehrle. Shore School, Third grade, Euclid, Ohio.

The following poem, unusual in its way, reveals a great sensitivity on the part of this child as well as originality in writing.

The Hunter and Hunted

A hunter left his house
walked into the forest
saw a bird
shot the bird
put a feather in his hat
and walked on
Fixed his net
saw a deer
father, mother and fawn
Picked up his gun
ready to shoot
thought
and stopped
and walked on.¹¹

From the fifth and sixth grade groups, some of the most outstanding products were obtained. The reader will undoubtedly concede that the pupil who wrote the following composition showed originality:

'Call of the Wild'

One fine morning a hunter started off on a hunt from his cabin.

He saw two black grouse but passed them up. He trudged onward. Two keen-nosed roe-deer caught his scent. They started running and soon came to a marsh. They plunged in hurrying to get away from the dreadful "fire-stick."

Finally, they were safe. A small marten scurried to the safety of his home—a small hole in a tree. A curious nose appeared out of the hole as he watched the hunter.

Suddenly the hunter heard the black grouse and deciding he could get nothing better, he cocked his gun and shot. The hunter had killed it! Several scoldings

¹⁰Jeanne Battaglia, Fifth grade, Elizabeth, New Jersey.

¹¹A name was not attached to this poem which was submitted by a pupil in a class of fifth graders. In this class most of the pupils showed indications of superior writing ability. Elizabeth, New Jersey.

came from all around, but the hunter paid no heed. He got what he came after, only he wanted more.

Suddenly it started to rain. The whole forest was mourning. They had lost a brother. But soon all was back to normal again.

The hunter found his fishing net, picked it up and started home. But he stopped! Deer! Roe-deer! The hunter picked up his gun. He grew tense. Suddenly he stopped. Was that a baby deer? Yes! He couldn't shoot a mother deer! He picked up his belongings and started home again. He replaced the grouse feather with a sprig of flowers and went home.

Everything was now back to normal. Only one thing was different. The forest had lost another inhabitant.

The wild is a wonderful thing.¹²

The following composition illustrates the quality of the writing at its highest level. The reader will note the excellence of the language and the originality of the interpretation.

The Hunter and the Forest, or World Perfect

Once upon a time there was a beautiful forest. In it were the graceful deer, the comical grouse, and the beauty of flowers and trees. Near this forest lived a hunter, oblivious to these things. He was out for sport. He walked through the beautiful forest, crushing the tender blossoms, and breaking boughs of lovely trees. He saw a grouse, done up in feather finery, and killed it. He then put one of its tail feathers in his hat. Then he went home, satisfied with the day's kill. Then a rain came. The flowers, sprinkled with shining diamonds did their exotic rain ballet. The trees swayed too, with the gentle beat of the rain. The next day, the hunter again went into the forest. He set up a net for some unwary animal. Then something caught his eye. It was a deer family, grazing peacefully by the water. His hand touched the trigger. Just then something wonderful happened. As a flower opens, slowly, slowly, so the hunters' heart and eyes opened, slowly, slowly. The hunter, the destroyer of nature awoke. Why, this wasn't something to destroy. It

was something beautiful, sacred, it was the unspoiled perfect beauty of God and nature. The hunter took down his net, lowered his gun and started home. Instead of a stalk, his steps were light and springy. The birds chirped. The squirrels chattered. Why hadn't he seen this before? He threw down the grouse feather, the symbol of his slaughter and put in its place a delicate flower. He walked along, whistling.

It was thus that the hunter found what so many long to find, a new world, a heaven on earth, a paradise. It's everywhere. It's beauty, purity, exotic grace. It is beauty of Venus, the kingdom of Pan, the haunts of Diana. Here, there is no past, no future, just now. Beautiful, happy, now!¹³

A relatively large number of the compositions were similarly superior—so superior in quality that one might doubt that pupils had written them unaided. However, throughout these compositions, consistency was shown in the originality of the presentation and the beauty of the expression. Such papers were written by pupils who appear to have unusual promise in the area of writing.

Concluding statement

In this paper, the writer has discussed some potentialities in the use of films to promote creative expression. He has stressed too the value of this approach as a method of identifying gifted pupils. And he has presented a few of the compositions as examples of unusual expression. It is hoped that wide use of films in the typical classroom will result in a more general identification and encouragement of children whose promise of creativity in writing is great.

¹²Marilyn B. McIntyre, Sixth grade, Elem. Lab. School, Charleston, Illinois.

¹³Susan Davis, Fifth grade, Elizabeth, New Jersey.

Primary Grade Halloween Activities

A unit on holidays at the primary level is important to the children because they are curious about why we celebrate the various days, and of what importance they are to them. It is of great interest to them because of the ever-present preparation preceding the holidays.

I. Main Point Objectives

A. General objectives to develop:

1. An understanding of the reasons and customs associated with the various holidays.
2. An interest in and knowledge of our American holidays.

B. Specific objectives to develop:

1. An increased appreciation of art, music, and literature of the holidays.
2. The acquisition of the habit of happily cooperating with others in work and play.
3. Ability for sharing.
4. Capacity for enjoyment.
5. An attempt at creative self expression.
6. Development of vocabulary and motor skills.

II. Possible Approaches

A. Informal talks between teacher and students.

1. Use the children's questions about the coming holiday to stimulate the class interest.
2. Ask what the children are doing at home concerning the approaching holiday.

B. Have a library corner with a good selection of different kinds of books.

C. Have a display of various types of crafts they can make.

D. Use the bulletin board for colorful pictures to provide an opportunity for recalling past Halloween experiences. As the children bring in pictures of their own, use those.

E. Have children bring in old costumes and use them for a style show.

F. Take a trip to the market to buy a pumpkin.

G. Supply motivation by suggesting a surprise, such as a party, on the last day of the month. It is best to have the party on the right date, but if it is impossible, have it before the date, not after.

H. Scan the textbooks with the class, discussing the pictures about Halloween with them.

I. Have children look for pictures in magazines at home symbolizing the holiday.

J. Ask the librarian to come in to talk to the class about books they can use on Halloween.

K. Tell a Halloween story, such as *The Jack O'Lantern Twins*.

L. Read Halloween poetry to them.

III. Development of the Unit

A. What can we do on Halloween?

1. Ask the class questions to arouse interest.
 - a. Past experiences on Halloween.
 - b. This year's holiday.
2. Discuss the possibility of having a party and ways in which they could decorate the room to get in the spirit of the day.
3. Suggest dressing up and wearing funny faces. Tell them that there are no real ghosts, goblins, or witches, that we just enjoy stories, poems, songs, and games about them, and sometimes dress up like them for fun.

B. How can we decorate our room?

1. Discuss the types of room decorations.
 - a. Murals of an autumn scene, or Halloween costumes.
 - b. Colored leaves.
 - c. Corn stalks.
 - d. Pumpkin men or Jack o'lanterns.

Miss Krohn prepared this unit in a class of Methods of Teaching the Content Subjects at Fenn College, Cleveland. Her instructor was Miss Marian Wozencraft.

- e. Dried corn.
 - f. Masks for the bulletin board.
 - g. Witches and cats.
 - h. Crepe paper curtains with cut-out pumpkins or cats.
2. Discuss the various places for the room decorations and how much space is available for them.
 3. Discuss the procedure of making the room decorations.
 - a. Standards or rules for desirable work habits.
 - b. Duties.
 - c. Where the material will be kept.
 - d. A job for each child.
 - e. Sharing of materials and responsibility.
 - f. Proper clean-up after working.
- C. How can we get ready for our party?
1. Discuss and plan with the children.
 2. Whom to invite?
 - a. People who will enjoy what we have to share with them.
 - b. People we would like to know better (another class or parents).
 3. How shall we invite them?
 - a. Calendar study.
 - b. Clock faces on the blackboard to show time.
 - c. Invitations made by children.
 - d. A written invitation delivered by a student.
 - e. A written invitation through the mail.
 - f. Personal invitation delivered orally.
 4. Decide what materials are needed for decorations and invitations.
 - a. Construction paper.
 - b. Crepe paper.
 - c. Paste and/or glue.
 - d. Calendar.
 - e. Corn stalks.
 - f. Dried corn.
 - g. Leaves.
 - h. Old newspapers.
 - i. Napkins.
 - j. Pipe cleaners.
 - k. Scissors.
 - l. Suckers.
 - m. Marshmallows.
 5. Decide what kind of entertainment to have.
 - a. Pinning the nose on the pumpkin.
 - b. Tossing nuts into a pumpkin.
 - c. Singing songs.
 - d. Hiding the witch.
 - e. Reciting poetry.
 - f. Telling a story.
 6. Decide what refreshments to have and what supplies to buy.
 - a. Apples.
 - b. Pumpkin (it may be possible to get one right off the vine, in which case the children may study the growth).
 - c. Paper plates and paper napkins.
 - d. Paper cups.
 - e. Cookies and doughnuts.
 - f. Candles.
 - g. Cider.
 - h. Marshmallows.
 7. Help to select committees and decide on duties of each.
 - a. Art, or decorating (this should include the entire class).
 - b. Buying food.
 - c. Preparing refreshments.
 - d. Serving refreshments.
 - e. Clean-up.
 - f. Host.
 - g. Program.
- D. What will we do at the party?
1. Welcome the guests.
 2. Pass out masks we have made, or some other type of favor.
 3. Give a program of:
 - a. Games.
 - b. Songs.
 - c. Poetry.
 - d. Pictures we have drawn depicting our idea of Halloween.
 4. Serve refreshments.
 - a. A simple prayer before eating.
 - b. Guests served first.
 - c. Staying at the table until everyone has finished.
 5. Thank the guests for coming and ask them to come again.
- B. Be sure that the clean-up committee has done its job properly.
- IV. Possible Culmination and Evaluation.
- A. Was there enjoyment in preparation

and participation?

- B. Was there originality in working out games, decorations, and program for guests?
- C. Was there a realization of the need to work together to make the party a success?
- D. Did the children learn manners or courtesy?
- E. Did the children gain an increased vocabulary and new skills?
- F. Can the children organize a class scrapbook consisting of pictures and sketches which they have collected during the unit?
- G. Can the class tell what they have learned? Ask the class if there was anything that they could improve upon the next time that they have guests for a party.
- H. Did the children have fun?

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PERIODICALS

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RECORDS

None recommended

MOVIES

None recommended

Created by Children

My name is Anne. I'm nine years old. I go to school. I live in the city. I have two sisters, Christine and Martha. Christine is thirteen. She is in eighth grade. Martha is eleven. She is in seventh grade.

And nine-year-old Anne signs her name to the first of her fifth grade assignments in written expression. Because the same unharnessed crudity punctuates the output of her classmates, Anne's signature could easily have been on all thirty papers that were handed in—all save the ones from the few, chosen members of the group who have a God-given talent for writing.

But where does the teacher, well aware that all the Annes in her group have the *potential* for creative expression through writing, begin to direct, to stimulate? How does she foster improvement in her pupil's products? What are the means by which growth will come?

If creativity is to thrive in the classroom, the atmosphere must be one of understanding and encouragement. The Annes must be able to *make mistakes with ease*, for stumblings are the stepping stones to good writing. Their offerings must have a sympathetic reception from a knowing, patient, and friendly teacher. At first perhaps only a lonely phrase reflects a suggestion of strength and growth, or a single expression the color and power in words—but it's the teacher's responsibility to isolate this from the page and bestow honest and sincere praise upon the deserving young author. This must then be heard, read, appreciated, and shared in every way by the child's peers, for it is from the creative that the non-creative get

their stimulus.

The teacher must realize that her role is merely to draw out or extract from the child ideas he already possesses in his inner self. There is no prescriptive method to accomplish this, but she herself must be aware of, sensitive to, and conscious of the very world in which she lives. What might actually be an insignificant advertisement in a weekly magazine may be the starting point for an excellent lesson.

In a fall issue of the *Post*, "Piston rings wear out, too" were the words below the picture of a youngster's badly worn pair of shoes. From this stemmed Edward's story of the probable owner of the foot gear.

A poor, little boy who lived 'way out in the country wanted to see what the happy, big city looked like. One day he decided to walk into town. He wandered over rough, mountainous roads and crossed bubbling streams. Soon he reached the paved streets which led into town. How wonderful thought the little boy!

When he stepped into a real store, his tired feet, now wearing shoes with holes in the soles, felt the soft, cozy rugs which covered the floor. Then a kind man asked him where he lived. When he heard the little boy's story, he gave him new shoes with shiny leather tops. Then he drove him home, and they were friends forever.

Edward Lahey

Early in September we had studied the word "pedestrian." It walked straight into Joan's story.

This pair of shoes belongs to a little boy—a real pedestrian! He enjoys walking. He never rides buses. You can't get him to hitch-hike either! But he likes to tramp along the mountain slopes, especially in the winter time when they are a glorious snowy white.

Joan Glenn

Miss Lighthall is a fifth grade teacher in the Schenectady, New York, Public Schools.

The patient teacher will not expect immediate results. In the beginning the children must be shown how their style can be improved by simple devices. They'll soon realize that there are not only sentences that state facts (as Anne first used exclusively), but those that ask, command, and express strong feelings as the teacher gives each child the opportunity to tell her something, to seek a bit of information from her, to order her to carry out his wish, and finally to utter a strong emotion. They chuckle as they inquire about her age, about a boy friend, or command her to stand in the cloakroom. And slowly these four types will seep into their writings. Two good antidotes for a monotonous style are a variety in the actual length of sentences, perhaps a three-liner followed by a two-worder, "As the cat climbed up on a chair intending to play with the ball of bright red yarn that was on the table, he gave Tommy's paints a push. They fell!" and the use of series—words, phrases, clauses, and sentences, "The frightened bunny leaped frantically down the path, across the field, into his briar patch." Children do not need to be exposed to the technical terms—simile, metaphor, personification, etc. in order to write some of the simpler figures of speech. At first their creative attempts will seem forced, but in no time at all most of this unnaturalness will fade away. Pupils can be made conscious of comparisons and personifications with a completion exercise. This is one I have used.

Complete the following:

as lonely as a single leaf on a weather-beaten tree. *Judy.*
as new as fresh milk from a cow. *Daniel.*
as frightened as a turkey near Thanksgiving. *Louise.*

as useless as a clock that strikes thirteen. *David.*
as silent as the moccasined steps of an Indian chief. *Ronald.*
as fragrant as May's lilies of the valley. *Suzanne.*
as delicate as a tiny spider. *Fred.*
the sorrow of the sad eyes of a beagle. *Maureen.*
the speed of swiftly growing weeds. *Bette.*
the same happiness of a puppy taken from the dog pound. *David.*
the pink of spring wild flowers in the woods. *Richard.*
What might the following be?
crushed tissue paper a fairy's wedding dress before being ironed. *Kathleen.*
a china teacup a chubby lady with her right arm bent at the hip. *Billy.*
a white feather the wand of a dainty fairy. *Nadine.*
a pile of leaves a family of birds in an overturned nest. *David.*
a dried piece of toast a slice of the sky on Halloween night. *Barbara.*
a rose petal an insect's boat. *Diane.*
a burned match a parade of black ants. *Kathy.*
a crumpled piece of aluminum foil a fallen star. *Michael.*
a crack in the ceiling a river winding its way through the valley. *Robert.*
Make these things do something a person does:
the tree quickly drinks up the water. *Louis.*
bells sing a beautiful lullaby. *Louise.*
a burning candle went out for the night. *Patricia.*
the cookie jar gobbled down one dozen cookies, and then it was full. *David.*
drying clothes on the line bent down and kissed the roses. *David.*

In reading to the children, the teacher should point out the priceless passages and why they can be labeled as such in *A Tree For Peter*, *And now Miguel*, *Rabbit Hill*, its sequel, *Tough Winter*, and other stories where a warmth of people toward one another, a sincere kindness of folks toward animals exist—the very structure of

the story world! In no time at all, the children will be calling your attention to ear-pleasing words, colorful descriptions, delightful figures of speech, etc. which they may have met in their reading. And soon there will be a reflection of these in their writings.

In reading *with* the children the teacher re-ignites imaginations of preschool days in books like *All Kinds of Time*. They recall what a second, minute, hour, day, season, year, and century meant to them as a "little child." A day is not twenty-four hours but "when father comes home from work," "the seven o'clock whistle," "practicing my piano lesson," or "watching Howdy Doody"; nor is a week seven stretches of these same twenty-four hours but "going to church," "shopping at the supermarket," "a Sunday drive," "my allowance," etc. After enjoying together *The Littlest Angel*, children discuss the possibility of their sending the heavenly messenger to earth. What worldly possessions would they want in paradise? A sophistication accents their choice in not wanting to lose these earthly treasures: "An ocean wave from the coast of Maine—yes, that is all. You see a wave would remind me of the good times my family and I had there," "The pleasure of witnessing the rising sun," "My first garden—the delight in actually finding flowers in my own spot in the yard." Perhaps the teacher will like patterning a lesson in definitions after Ruth Krauss' *A Hole is to Dig*. The fifth grader will call fog "blind air," "heavy steam," or "a black stone wall." Sunset is "a lovely stained glass window of paradise" or "streets to heaven." *Hurry* to the first grader is "when you have to ride instead of walking,"

while *noise* can be "if your brother jumps off the couch" or "when you turn television on real loud."

In reading *for* the children the teacher enriches her own know-how with books like *Helping Children Write*, *They All Want to Write*, A. C. E. publications, other professional magazines, bulletins distributed by publishers, etc.

From these processes, creative products gradually emerged for me. The children had been asked to write Halloween stories. In the oral discussion prefacing the actual writing, we decided that here above all was the place for sentences that expressed strong feelings; "spook-words" should reign; and cemeteries, deserted houses, etc. would stage our tales.

I'm fixin' up to go spookin' tonight.
It's Halloween!

Just before I'm ready to leave my quiet house, my father tells me what might happen. All the ghosts come out at witchin' hour, between twelve and one. Some people say if they capture you, they'll boil you in their witches' pot. But I am still determined to go spookin'.

After I had wandered a block or two, I heard a strange sound. Something started for me! When it was almost on top of me, I woke up and found I was only dreaming. I had fallen asleep on the davenport before I had had a chance to go spookin'. Edward Lahey.

"It's almost Halloween," muttered Whisk Broom, the old witch. "The spooks and ghosts are flying in tonight! Hee, hee, I think I'll start my stew now; then it will be cooked when they arrive. Hee, hee, a few red spices, a dab of this, a gob of that, and now a great, big pumpkin. Yum, yummy, my friends and I will have a delicious feast tonight. Later we'll haunt houses and have ourselves a good time." Patricia Boruch.

The teacher can capitalize on single

sentences that are good. This is one of the most effective ways she has of letting children know what she wants from them. In connection with this same assignment, I wrote on chart paper and displayed on the bulletin board sentences ferreted from four papers. These were headed by an appropriate caption.

Good Sentences from our Halloween Stories

1. The jack-o-lanterns giggle. Norman.
2. The stars were gleaming just like the eyes of the children who were out gathering goodies. Richard.
3. The stairs groan; the door moans. Ellen.
4. The four witches had planned on frightening us just as cats scare the birds. Joan.

Children's points of embarkations for good story writing are limitless. Tickets to new lands, unknown distances, pleasing sounds, colorful expressions, and other points of interest can be almost anything—an object borrowed from a play or book, a picture from a magazine, a knotty stick found on the playground, the very clouds in the sky.

After seeing the play *The Wizard's Ransom* presented by the Children's World Theatre, the children chanced their luck with supernatural rods.

If I had a wizard's wand, I'd change the tenements and shambles of the world into bright, shining houses. I'd take some of the rain, that we have so much of here, to the drought places and make the golden wheat grow once more. I'd change the cerebral palsy victims into healthy people again. I'd tell everyone in the world that it is best of all to believe in God.

My wizard's wand is fading away now—but before you go, take with you my wishes, O magic wand! Kay Mates.

The Country Bunny left each one of us the fun of peeping into the rabbit's prize gift.

If I had a chance to peek through a panorama Easter egg, I would like to see the world alive with beautiful color from the bursting freshness of the fruit trees. Raymond Pacelli.

Children need only a stub of a pencil and a scrap of paper to see behind closed portals, to open locked doors.

One day I looked inside the front door of a fairy's house. Everything was twenty times smaller than its normal size. Even the dust was very tiny. The Fairies had found a wrist watch, and they were using it for a clock. Their dishes were little pieces of rocks and bits of china. Their silverware was made from specks of mica. I think this home is the most beautiful one on earth. Valerie Zborowski.

Many times I had walked up and down the barracks of the concentration camp and thought how wonderful it would be to have my freedom. If only I hadn't the worries of what was to happen next! Two weeks later an armistice freed all prisoners. I was overwhelmed! To think now I could walk through the doors a free man! Paul Lewis.

And these same pencils of children borrow ideas from paint brushes. Everything has color!

Do you hear that roar outside? You probably think it's the wind, but it isn't at all. It's a bear in the woods roaring and growling because he's hungry. That's why some people say the wind is brown—brown like the coat of a bear. But next time you hear the so-called wind, go into the woods and feed the little, brown fuzzy-wuzzy bear. Then and only then will the wind stop blowing. Barbara Carach.

Christmas is blue—blue because it is a heavenly holiday. Patricia Potter.

Christmas is yellow because it's such a gay, joyful and happy color—a color that rings a little bell in your heart way down deep and tells you the meaning of Christmas. Woodrow Wroblewski.

I chose gold for Christmas for it is the color of the star on top of the Christmas tree. I always did like gold! And some

day I hope everyone will have a golden halo like the Christ Child. James Malone.

And thus Raymond hears and smells his way "out in the country," for he has shut off the sense of sight momentarily. He writes as if he were a child deprived of his vision, for he listens more acutely, touches more delicately, etc. Four senses do the work of five!

Yesterday we went for a walk out in the country. I could tell that we had left the city behind, for I could smell the fresh, new cedar trees. The oak trees too—I could hear their rustling of leaves with my every step. I listened to the brook as it ran through the fields. I could hear the birds sing their merry, merry songs in the treetops of the tall, tall pines. Yes, the country was so beautiful yesterday. Raymond Pacelli.

Picturesque speech or perhaps more than a suggestion of poetic prose can easily seed itself in a topic like "Night."

Everything is quiet except for the lengthy hoot of an owl far off. The field mice have long been asleep. The squirrels have gone to bed—not a branch snaps, not a nut cracks, not a leaf stirs, not a blade of grass moves. Everything is still. Everything is silent. The moon floats slowly about. Now and then a gray cloud will mar its shining circle of light, but it shines on. The stars twinkle in the dark sky. This is night! Kathleen Lanahan.

It was a bitter cold night. The light, falling snow came steadily down. Yet the stars didn't seem to mind the intense weather. They still twinkled. And their glow dimly lit up the pitch black sky. The moon would gingerly go between the yellow satin stars. The fluffy snow would land on the once beautiful, leafy trees. Bare limbs would try in vain to shake off the white flakes. Slowly it started to dawn. Stars, looking forward to another night, slipped away. Morning would soon be here! Bette-Anne Craft.

Nothing stirred. The park was as still as death. The sky looked like a huge piece

of black cloth. Waterlilies floated noiselessly in the silent waters of the pond. Sharon Rocco.

The dew is resting on the now closed petals of the flowers. Stars peek through little holes in the sky. Michelle Bukowski.

Quietness controls everything at night. Trees stand motionless in the dark. The small creek runs calmly in the stillness. Maureen Travers.

In the blackness of the night one little light from a bedroom shines out the window and finds its way through the enormous dark. Ronald Bruce.

When the day ends and night comes, everything becomes still except Mother Nature's children. They just go on their work as busy as ever. Craig Brown.

It was a glittering night. Trees, sprinkled with silvery snow, looked like glass. Heavy flakes dropped on the frosty ground. Suzanne Stankiewicz.

The little sparrow that was singing gayly a few hours before is now hushed in slumber. The owl that was sleeping dreamily minutes ago is now hooting with glee and watching for any prey that might be near. John Lapinski.

It was a cool, dark night. The white dew spread over the grass like a soft carpet. Houses seemed to be sleeping. The wind rocked the trees to and fro. Jean Sabatelli.

Everything is hushed except the whistling of the wind and the pitter-patter of raindrops as they hit the street. There is no sunshine or happy talk of people. There is only the dark, dense night. Billy Hyatt.

It was late. The snow fell in gentle flakes. The wind whistled through the cold branches of the trees. Ellen Friedman.

In the woods where the crickets sing, where wolves howl at the moon, where trees swing with the wind, and where all the sky is a wide plain, a little house stands alone in the night. Glenn Rice.

After enjoying *How the Leopard Got His Spots* and similar "why" stories of powerful imaginative appeal, children will want to tantalize their thoughts until their own unique reasons for the natural order of things coming into being. Perhaps there

is an aspiring Kipling in the group. Judy had her own ideas for the wherefores of the stars.

Once there lived in the middle of the forest an old man. He had no relatives or friends. Nobody knew that he was alive. One morning he got up and found, to his surprise, that his pockets were filled with stars. That afternoon when he was taking his daily nap, a raging fire swept through the forest. The old man was burned to death. When he reached Heaven, God gave him a job. To sprinkle the stars across the sky at sunset and to gather them up again at sunrise were his duties. Now you know why we see stars at night. Judy Brzozowski.

Musicians are urged for one reason or another to write great masterpieces. The teacher might put the proverbial cart before the horse, play a recording of some fine music with the prefacing question, "What do you suppose moved the composer to produce this work?" As the children listened to the sprightly "Dance of the Sugar Plums," the original inspiration of Hoffman's Christmas fairy tale was given no credit.

The family had gone out. All the silverware started to dance—the tablespoons with the knives, and the teaspoons with the forks. All were so happy. Suddenly the family returned. The dancers fell wherever they were. Everyone thought the poor, old cat had been up to mischief again. Ronald Bruce.

A crook snoops quietly around the spacious house. He is looking for a safe to rifle. Finally he finds one. He can't get it open. He gives up and tries his luck next door. Billy Hyatt.

The dolls and other toys are neatly put away in a big chest. It is midnight. The music box begins to play of itself. The dolls hear it. Slowly the lid of the toy chest opens. Baby dolls tumble out. Then a line of tin soldiers marches

around. The music box goes off. All the dolls climb back, and there is a large thump as the lid closes. Kathleen Lanahan.

A little girl opens the lid of her music box. The music floats about the room. The child stands there, in a trance. She imagines herself toe dancing to the tinkling tunes. She sees herself with a sparkling dress. The music ends all too quickly. She rushes to turn the tiny key. And then she is in her own world again. Bette-Anne Craft.

And so it is—where there are children there'll be inner feelings hungry to get on paper, but to develop this creative power is the assignment of the teacher.

(With acknowledgements to Dr. Doris Grumbach, Lecturer at the College of St. Rose, Albany, New York; Miss Helen Schairer, Principal of Pleasant Valley School, Schenectady, New York; and all my pupils.)

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Authors, Fourth Grade Style

The Tiger Who Found His Roar, Gabby Hayes and the Biggest Snowman in the World, The Man In Space, When the Sun Stopped Shining—these are some of the titles of books written by fourth graders. Time for writing and illustrating is provided as a "breather" between books that the youngsters read under an individualized reading program.

At first, of course, interest in writing was not universal among the children. This interest was gradually developed by the praise and attention given to even the weakest endeavors. At the end of each reading period, those who had finished their books would read them to the class. Creativity became contagious, for soon everyone was eagerly working on a book! This naturally led to the learning experiences that are inevitable when authors want their books read. Capitalization, sentence and paragraph structure, spelling, hyphenation, and conversation writing were some of the problems met and solved.

Surpassing in importance, however, all other learning experiences provided by this activity has been the spontaneous and creative work of the children. It has given such a generous peek into their thoughts! While the boys are more interested in fact, cowboy, or space stories, the girls prefer the whimsical type of fiction. Typical of the girls' books is this one by Danna:

The Tiger Who Found His Roar

Once there was a tiger who had no roar. When he tried to roar it turned out to be a purr. The more he tried, the softer it came out. One day all the tigers got together to see who could roar the

loudest. He knew he would not win because he could not roar, so he didn't go. He did not have anything to do, so he decided to take a bath.

While he was taking a bath, a little boy came and started to laugh at him. He got very mad at him. He opened his mouth and out came a loud, loud roar. From that day on, he was the loudest roarer in the world.

Nancy was inspired to write this story after we had come in from a snowball-rolling contest. Kathleen, one of the smallest girls in the class, had started a snowball, but when it got too big for her, we all went over to help her roll it until it reached a height of five feet!

Gabby Hayes and the Biggest Snowman in the World

Hi Buckeroos!

This is your pal, Gabby Hayes. Say, did you know the snow is 36 inches in Texas? I made a snowman. He is 10 feet 10 inches tall. By accident I pushed it down the hill and it stopped. I went down and looked up. It was 50 stories high!

A bit more scientific but not to be outdone in imagination is this book by Timmy:

The Man in Space

Once there was a man who lived in space. He lived on a planet called Mars. One day he started to make a rocketship. He had it done in ten days. He wanted to try it out. He did and it worked. One day when he was getting his rocketship ready for a trip to Earth, it broke down. It took him five days to fix it.

As soon as the rocketship was fixed, he took a trip to Earth. He disguised himself as a hobo. He wandered through the country. One day he found a town, called

Miss Mattera is a teacher in the S.U.T.C. Campus School, Geneseo, New York.

Geneseo. He took his wife and little girl from Mars too. They were surprised at some of the things we do. They did not know what a TV was. They did not know what a chair was. So they went back to Mars.

Rod, on the other hand, was not only purely scientific, but also projected himself into a most unusual situation:

When the Sun Stopped Shining

One day the sun went out and suddenly it was black outside. In a day, the airplanes, cars, and all the electrical appliances would not work. A week after, all the crops and animals were frozen. Now, I am in my bed and think I will die soon.

The books, of course, did not come out this way on the first endeavor. Many lessons had to be learned and applied. For instance, the class met the first learning head-on when the title on Ronnie's book read, "the little car." We decided that this would be a good time to formulate the rules of capitalization—not only for titles, but also for sentence beginnings, names, etc. Although some children will forget, as Chuck did when, on the day after this lesson, he wrote, "my uncle sam has a tow-truck," they recall the rules immediately when asked. So, actually, through constant use and the desire to have their stories presentable, correct capitalization fast became a habit.

Sentence difficulties were also plentiful—from fragments to run-ons such as, "The trucks unload and load at their stations sometimes they unload at stores." Since most of the children ran into such trouble, we spent considerable time making good sentences of fragments and run-ons. Finally, by putting sentences together in paragraph form and by having to decide when new paragraphs should begin,

we covered not only sentence structure, but also that of paragraphs.

Another immediate problem—how to write conversation—came up when Dickie wanted the sheriff in his book, *The Gold Strike*, to talk. He wrote: "The sheriff said I don't know where the men are." With a few hints on correct punctuation, we soon found that all kinds of characters, from this sheriff to Donald Duck, were being quoted:

"There!" said Donald Duck. "At last it's done." He stood back to look at his toy submarine. It had been a big job for Donald Duck because it took him all summer long.

Or, from Nancy's book, *My Pet Cat*:

One Halloween night a witch said, "I wish I could have a black cat for Halloween." And do you know what happened? The cat said, "I will go with you." Now the witch is happy and the cat is too.

Errors in usage were also evident. Tim's sentence, "This is a Army jeep," led to the correct use of *a* and *an*. The use of *to* and *too* was covered when Barbara wrote in her book, "They play ball. They eat at the same time *to*."

Since they read and appraise each other's books, the children are very careful about their spelling. They do not hesitate to use their dictionaries when in doubt about a word. Also, simple rules for spelling different forms of words have helped considerably in sentences such as these:

it carries cattle for ranches, too.

or

One day he was getting cold.

As is not uncommon with our language, however, sometimes the rules do not apply—especially where phonetics are con-

cerned! This must have happened to Dorothy for she entitled her book, *Dennis the Mennis*.

Hyphenating words at the ends of lines was another problem which was easily solved by the use of the dictionary. From his reading, Rod found the rule that words with double consonants are separated between the consonants, so in his book he wrote:

Donald was tired
and hungry, so
he ate a big dinner.

Gradually, as more and more books were finished, Mrs. Morrow, our librarian, asked the children to put call numbers on their books so that she could exhibit them for Book Week. This turned out to be an excellent method of reviewing library organization. The children had learned it in third grade, but trying to categorize their

own books was an inviting challenge.

This exhibit was not the only outcome of Book Week. As other grades came into the library and read the books, they asked to meet the authors. This led Mrs. Morrow to invite them in to read their books to the classes. For the youngsters, this turned out to be the most worthwhile activity of all. At first they had stagefright, but with each applause and response from the listeners, they found it really wasn't so bad after all! Fourth graders, who appeared a bit apprehensive when they left for the library, returned beaming with pride.

Thus, one activity led to another. As we glanced back, it became evident that we had covered—amply and most meaningfully—all aspects of communication—reading, writing, speaking, and listening! Of greater importance is the fact that these learnings arose from and inspired more spontaneous and creative writing.

SCHOOLS MAKE AMERICA STRONG

From November 11 to 17, our nation celebrates American Education Week—the annual stocktaking of our investment in education.

Down the centuries we have built a tremendous investment in factories, farms, commercial establishments, and those cultural institutions we call colleges, museums, libraries, art galleries, parks and the like. We expect them to stand for years to come. That is possible only if our successors are capable of maintaining them—only if our children are educated to use that inheritance.

American Education Week has been organized to remind us that this is our responsibility and if we fail to meet it, even for a single generation, all that we and our ancestors

have built up goes back to barbarism.

This is no idle observation. It has happened before in human history. Arnold Toynbee, the great English historian, has compiled the records of 21 different civilizations, some as great as ours, which have risen to magnificence only to fall in the end before the attacks of barbarians.

What caused these civilizations to die? In Toynbee's language, they died because they could not meet the challenge of the time. It is the function of education to help our children become what the times require of them—good Americans, good neighbors, good people—as well as good workers, good managers, good scientists and good builders.

Phonics: Practical Considerations Based on Research*

Our main concern this morning is with the research foundations of a modern program of reading instruction. At this time we are to consider findings from different types of investigations of one essential in reading—namely, phonics.

Phonics—now and then

A man by the name of Ickelsamer is credited with having originated the phonic method in 1534. Noah Webster, in 1782, revolutionized reading instruction in America by introducing the teaching of the sounds of letters. Around 1890, Rebecca Pollard brought an elaborate method of phonetics to the extreme heights of popularity. Since then, the terms phonics and phonetics—often used synonymously—have been magic to critics seeking a simple one-shot method of improving reading instruction.

In Colonial days, the few children who learned to read and write did so by rote memorizing of the alphabet, by pronouncing syllables, and by spelling. Following the Revolutionary War, there was a real need for uniting the peoples of the different colonies. One approach to this need was an emphasis on correct pronunciation and enunciation—on phonetics. In his *Blue-back Speller*, published separately in 1798, Noah Webster stated his first aim: "... to destroy the provincial prejudices that originate in the trifling differences of dialect, and produce reciprocal ridicule. . . ." As Nila Banton Smith has stated, the learning of both the names and sounds of letters and syllables was introduced for patriotic rather than for pedagogic reasons! Eventually, however, phonetics was used for pedagogical reasons in phonic systems to help children

become independent in word identification (154).

Between 1840 and 1880 the syllabarium as a means of teaching beginners to read was discarded. The emphasis was shifted to sounding out letters either before reading or after learning words by sight in the primer.

From 1880 to 1918 phonics was in vogue; the shift was made from learning the names of letters to learning the sounds of letters and letter combinations. For those who advocated extreme phonic methods, the content of a reader was dictated by the sounds of letters and phonetic elements rather than by interest or meaning.

Elaborate phonetic methods and phonic methods were devised because the alphabet method had been discarded and the word *method* was viewed with growing dissatisfaction. Learning the name of the letter *a*, for example, might help the beginner to identify the sound of *a* in *cake* but not the sound of *a* in *sat*, *arm*, *ask*, and many other words. The fact that the same letter may represent many different letters and letter combinations was one of the main difficulties with a phonic method.

For this reason, phonetic methods were devised, using a system of diacritical markings. These phonetic methods often required the reading of print mutilated and distorted by a complex system of "fixing signs" called diacritical marks. Or, the phonetic method required blackboard drill in which the pupils took turns marking all the letters of the words

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in a lesson to show phonetic values. In one of its most extreme forms, this phonetic method employed "pronouncing print," called "pronouncing orthography."

Elaborate phonetic systems broke down under their own complexities. Adding diacritical marks to an alphabet of 23 letters plus useless *c*, *x*, and *q*, and striking out silent letters with slash marks made learning to read more complex and complicated.

During the period from 1880 to 1918, phonic methods superseded both phonetic and word methods. Protagonists of phonic methods were divided on whether or not essential phonic elements should be learned before reading is attempted. The issue was settled in general practice on the assumption that a child is motivated to learn when he has a personal need.

Advocates of phonic methods were divided on another issue: the synthesizing, or blending of a vowel with initial or final consonant. For example, many arm-chair arguments were advanced for teaching the child the blend *ba* and adding consonants to get *bat* or *bad*. The final blenders brought up other reasons for teaching the child families *at*, *ad*, etc. and putting a consonant before one of them to get *bat* or *bad*. This issue was settled in practice by combining the initial- and final-blend methods.

Since 1925, blending, or synthetic methods, of phonics have given way to the analysis of the whole word, called the analytic method. Today, all widely used basic readers offer a systematic program for the development of word analysis and related skills required in the perception and recognition of words.

A review of the history of American reading instruction shows that phonetics and phonics have received the lion's share of attention. Progress has been made in the investigation of interests, motivation, thinking, and other significant facets of the reading process, but concern with these fundamentals has been subordinated to the mechanics of reading until

fairly recently.

Phonics in reading

The word method—offered by Comenius in 1657—was not given serious consideration in America until about 1870. Even then, this method was either integrated with or supplemented by phonics.

In modern programs of reading instruction, phonics is given much more than a secondary or supplementary place. Three essentials, or firsts, of reading instruction on which there is general agreement are:

1. The development of permanent and worthwhile *interests* which are satisfied through reading and the use of other aids to learning.
2. The development of phonics and related word perception and recognition skills needed for effective listening, speaking, reading, and spelling.
3. The development of concepts and of the ability to think. (18)

These three facets of a modern reading program have large implications. First, they give phonics a legitimate place in the psychology of word perception and recognition. Second, they give word perception and recognition status in the total reading process. Third, they give recognition to the inter-relationships of the language arts. Fourth, they give perspective on the contribution of reading to a life curriculum.

Instruction: practices

In 1925, the Committee on Reading of the National Society for the Study of Education, took note of conflicting opinions "regarding the place of phonetic training," (182, p. 85). This committee concluded: "there is abundant evidence that phonetic training has some values." (182, p. 86) However, they pointed out: "Children differ in their reaction to phonetic training." (182, p. 87)

In 1925, Gates reported that some phonics was used in all of twenty-one systems of teaching reading at that time. (68) Later, he stated

that phonetic training was in 1926 "one of the major concerns of authors of primary reading courses." (71)

In 1931, Lohmann reported that phonics was included in all the courses of study examined from thirty-one states and cities. (108)

In 1935, I. M. Cooper reported "A Comparative Study of the Organization for Teaching of Ten Beginning Reading Systems." (42) In general, she found more similarities than differences. All these ten series of basic readers employed phonics and followed the policy that a sight vocabulary should be developed before phonics is introduced. Cooper, however, did find significant differences in the emphasis on phonics.

In 1941, Dr. William A. Brownell reported on "Current Practices with Respect to Phonetic Analysis in the Primary Grades." (32) From this survey, he identified several facts:

1. Rural teachers tended to emphasize phonics more than city teachers do.
2. An increasing emphasis was given to phonics in grades one, two, and three, with the greatest increases occurring between grades one and two.
3. There was a large amount of overlapping in the types of phonic instruction at the three grade levels.
4. There appeared to be no relationship between the emphasis on phonics and a classification of the teachers as "progressive" or "conservative."
5. Teacher practices tended to follow supervisory policy, in regard to the emphasis on phonics.

In 1949, the Committee on Reading of the National Society for the Study of Education presented their views on phonics in a chapter on "Vocabulary and Word Recognition." (14) This chapter extended the emphasis on phonics in relation to meaning, need, and other word analysis skills recommended by the 1925 committee.

Since 1940, a substantial number of special bulletins on phonics have been published by state, county, and city departments of educa-

tion. Bulletins and brochures on phonics have been distributed by teacher organizations (e.g., Association for Childhood Education) and publishers of basic readers. During this time, too, an abundance of help on phonics has been made available through professional textbooks on reading and on word perception.

Apparently both reading specialists and supervisors have responded to an increasing interest in phonics on the part of teachers. For example, the writer found that 25 percent of teachers' questions dealt with phonics in 1934; 66 percent in 1954.

Research: phonics

For the purposes of this discussion, the term *phonics* embraces not only phonetic elements but also syllables, prefixes, suffixes, and roots—all parts of word forms usually considered under the heading of *word analysis*. Furthermore, this discussion is limited primarily to phonics in reading rather than in listening, speaking, and spelling.

Research on phonics can be classified in a number of ways. It is perhaps axiomatic to state that instruction on phonics should be (1) linguistically sound and (2) psychologically sound. It meets both of these requirements when experimental evidence shows that a given plan produces superior results not only in word identification but also in reading achievement. Fortunately, considerable research has been done on the linguistic, especially the phonetic basis, of phonics, and on perception.

It appears that over the years some advocates of various phonetic and phonic systems have been guilty of two fallacies. First, they have advocated the use of their systems as an exclusive approach to word identification. Other important cues were ruled out of consideration. Second, they have been so involved with the mechanics of examining word forms that they neglected—sometimes completely—the major purpose of reading—namely, getting the thought.

There are a significant number of studies

to demonstrate the limitations of phonics as an aid to word identification. Furthermore, there are ample case studies to demonstrate the deleterious effects on comprehension of an overemphasis on phonics.

Moreover, a careful study of the literature reveals a tendency to be concerned with the linguistic and pedagogical aspects of the mechanical analysis of word forms rather than with the basic psychological problems of perception and recognition. In fact, a detailed examination of some approaches to phonics today indicates that the emphasis is on making a linguist of the child rather than a rapid perceiver of words. Unfortunately too little attention has been given by writers of phonics to the hundreds of experimental studies on visual perception.

Here are some basic questions upon which some research is available and which need further investigation:

1. What is meant by knowing a word? If a child can pronounce a word, does he know it? Or, does knowing a word include both skill in pronouncing it and the ability to use it?
2. What factors must be considered in the recognition of words?
3. What do phonic skills contribute to word perception?
4. What is the relationship between the readability of material for an individual and the effectiveness with which he uses his phonic and related word perception skills?
5. What is the nature of the relationship between need and phonics in the perception of words?
6. What is the nature of the relationship between phonics and meaning in word perception?
7. How does training in the auditory perception of the sounds of a word contribute to the visual analysis of the word form?
8. What are the "batting averages" on generalizations or phonic rules? In other words, what is the ratio of ap-

plications to exceptions for rules on commonly used words?

9. What effect does the immediate application of a generalization have upon the retention of phonic and related word recognition skills?
10. What is the nature of the relationship between word perception and reading ability?

Readiness for phonics

When should phonics be taught? This issue is brought into controversies over phonics—even today!

This issue raises two basic questions: (1) Should phonics be taught before the child attempts to read? (2) If not, when should the study of phonics be introduced? The answers to these questions must square with the results of investigations of child development, especially those dealing with perception, thinking, etc.

Motor and perceptual development

Gesell reports that a child may imitate a scribble at twelve months and begin to scribble spontaneously at eighteen months. He also reports that a child can copy a vertical line at age two and distinguish between horizontal lines at age three. He can copy a circle at age three; a plus at age four. (74, 75, 76)

In the Stanford revision of the Binet Scale, the child is expected to copy a triangle and a square at age five and a diamond at age seven.

At age four, the child reverses or inverts letters when he tries to copy them. On visual discrimination tests, most five-year-olds tend to match letters and words with their reversed forms (*e.g., b, d; on, no*). This same tendency is typical among six year olds. (49, 155, 168)

The learning and use of phonic skills in a legitimate reading situation calls for far more than the discrimination between geometric forms and meaningless word forms.

Speech production

Irene Poole Davis has shown that consonant sounds develop in the speech of children

in an orderly sequence. (50) At or before age five and one-half children can articulate these consonant sounds in words: *b, p, m, w, b, d, t, n, g, k, ng, y, f, v, z, s*. However, for many reasons their control over *zh, sh, l, th*, (voiced and voiceless) is not achieved until age six and one-half. Many children do not articulate *z, s, r*, and *wh*, until age eight. This study, generally accepted by speech specialists, can be used as one guide for estimating readiness for phonics.

Rhymes

In the 1937 Stanford revision of the Binet Scale, rhymes are scheduled for age nine. In Form L, the child is expected to tell the name of a color that rhymes with *head*, a number that rhymes with *tree*, etc. In Form M, he is expected to give at least three words that rhyme with *date*, *head*, or *cap*. Ability to hear rhyming and other sounds of words is an essential in relating sounds and spellings.

Generalization

The American language, of course, is phonetic. But the orthography offers complex obstacles to the beginner in reading who must translate from the sounds of spoken language to the letters and letter combinations representing those sounds. Unless the child is to memorize each word or to memorize all the needed combinations of spellings representing sounds, he must make some generalizations. These generalizations require organized experience with sounds and with spellings and the mental capacity to think through relationships between sounds and spellings—a formidable task.

Lichtenstein, for example, has pointed out that in a minority of cases there is a relationship between the name of a consonant letter and the sound it represents (e.g., *b, j*). He found the most troublesome situations, however, are with *f, b, l, m, n, q, r, s, w, x* and *y* which have names differing significantly from the sounds they represent. It was Lichtenstein's opinion that beginners make the easy general-

ization which applies to ten consonant letters and "approximately to the vowels" but they often are in trouble because they apply it to all consonant letters (e.g., *q, f*). (107)

Of course, considerable skill is required to make generalizations regarding the sounds of vowels in words. And among many other things, the use of phonic skills, especially in the identification of new words, does require the effective use of combinations of generalizations which are used automatically. (65)

Psychologists have found that five-year-olds show some evidence of reasoning, by using past experience. They have some evidence that a six-year-old thinks in terms of specific events and is not likely to generalize without guidance. His use of inductive and deductive reasoning processes is significantly limited by his personal experience. There is some evidence that at seven the child has a real interest in classifying things, notes similarity-type relationships (e.g., *wood-coal*), and begins to expect cause-effect explanations for his "why" questions.

Individual differences

Studies of individual differences in learning have contributed to professional understandings regarding readiness for phonics. Since phonics is one—but only one—aid to word identification, it is at once apparent that individuals differ in abilities to employ phonic skills as well as in ages at which they learn to make comprehensible speech sounds, to use sentences, to copy a triangle, to understand the difference between *today* and *yesterday*, to make generalizations, etc. For example, children appear to differ in linguistic aptitude. A few have psychological deficits in attention and/or concentration which may be reflections of subtle brain injuries and emotional disturbances. Clinical studies have demonstrated that a significant number of children require more than phonic skills in order to identify new words and to recognize them. (14)

Lastly, a great many children, including the

deaf, become excellent readers with very little or no help on phonics. This is especially true of exceptional children who learn to read at two and one-half to five or six years.

In summary

In his *The Language and Mental Development of Children* (1944), A. F. Watts of England concluded: "With the knowledge of a hundred or two hundred words which have been learned by sight, every normal child of six and a half is ready as a rule for phonic instruction." (189, p. 96)

In 1945, Dr. Fred J. Schonell of Great Britain reported: "... it is not until about mental age 7 (*i. e.*, pupils of 6-years of above average intelligence) that a child can intelligently make extensive use of the breaking-down-building-up method of tackling new words." (152)

In 1937, Dolch and Bloomster reported a study of the relationships between scores on phonic achievement tests and the average scores of two group tests of intelligence made by children in grades one and two. (Data on the validity and reliability of the tests was not reported!) "Remarkably high" Pearson product-moment correlations, ranging from $.412 \pm .102$ to $.516 \pm .096$ were obtained. Furthermore, an examination of the scattergrams showed: "children of high mental age sometimes fail to acquire phonic ability but children of low mental age are certain to fail. . . Children with mental ages below seven years made only chance scores. . ." (55)

Conclusions reached by the above-mentioned scholars and by others tend to be confirmed by those who have investigated related facets of child development. The complexity of skills required for the effective use of phonics in reading—especially by beginners—would cause an informed person to challenge any zealot who would advise parents: "Teach your child phonics at the age of five and he will learn to read!" Even if reading were a very simple process of merely pronouncing

words, the facts on patterns of development and on individual differences make such statements absurd.

Certainly any parent has the right to know *why* his child has not learned to read by the age of six and one-half or seven years. This is true whether or not the child may have been short-changed on phonics.

Perception

Scholars in both phonetics and reading appear to agree that phonics is only one aid to word identification. That is, phonic skills applied to words of languages with either highly consistent or inconsistent spellings guarantee neither word perception nor reading ability. For this reason, it is worthwhile to review the findings and conclusions of scholars in experimental psychology.

1. Skills required for the perception and recognition of words tend to be specific rather than general. (69)
2. Form perception develops rapidly between the ages of four and seven. (11, 176)
3. Traces of auditory and vocal processes always occur during silent reading. (184)
4. Perception of a new word and the recognition of a previously seen word is significantly easier when it is presented with other known words than with strange words. This finding would appear to indicate that the readability of a selection used for skill development merits serious consideration. (184)
5. In a frustrating situation, the perceptual processes tend to be disrupted and to become less systematic. This finding also would appear to indicate that perceptual skills are likely to break down when the individual is confronted with material that is too difficult for him. (132, 184)
6. Learner needs are organizing factors in perception. This finding would appear to indicate that phonics and other word perception skills are learned best when there is a personal

need—for example, when the need arises in a reading situation. It is one answer to the question regarding the desirability of teaching phonics before the child has an opportunity to read. It also suggests that phonic skills are best developed at the time the child has a need in a reading situation rather than before. (120, 184, 192)

7. The process of perceiving words and other symbols is completed only when meaning is found; the more meaningful the word form, the more easily it is perceived and recognized. This meaning does not reside in the word form but in some idea suggested by it. Some words get their meaning from concrete things (*e. g.*, a given dog), from generalization and abstraction (*e.g.*, *dog*, *animal*, *life*), from syntax (*e.g.*, *for*, *because*), etc. (56, 88, 183, 184, 185)
8. The perception of a word depends upon the relationships of its elements as well as upon its meaning—that is, upon the differentiation of the form into parts, into a number of parts, or grouping of sounds or letters, to unify diversity. This finding may indicate that training in the auditory perception of the sounds of words provides a set for seeing and grouping of letters in the written word. (184)
9. Frequency of word usage appears to be related to ease of recognition, with a higher relationship for longer words than shorter ones. (96)
 - a. Longer words are used less frequently than shorter ones. (111, 197)
 - b. The number of associations given to a word appears to be related to the frequency of its use. (39)
10. Rate of recognition is one of the significant factors in speed of reading. (150)
11. Certain types of reading disability cases show marked perceptual retardation. (40)

Phonics and word recognition

In general, the evidence appears to be clear that an overemphasis on phonics produces word calling and lowered comprehension. On

the other hand, an underemphasis may produce word guessing and inaccurate comprehension.

Studies on the relationships between phonic skills and word recognition may be summarized as follows:

1. Pupils achieve significantly higher scores on a word recognition test when taught by a phonic method than by means of a look-and-say method. (1, 2, 3, 35, 64, 166)
2. Systematic instruction in phonics as a part of a basic reading program improves scores on word recognition tests. (1, 2, 3, 110)
3. Poor readers make less application of their phonic skills to new words than do good readers. (169)
4. Building up words from the study of isolated letters and phonograms produces somewhat less achievement in word recognition for beginners than a more comprehensive study of words, including phonics. On the other hand, a program employing little or no phonics also produces less achievement than a more comprehensive study of words. (72)
5. The more intelligent pupils tend to make more use of word analysis skills than do the less intelligent. (99)
6. Certain types of pupils tend to profit more from phonic training than do other types of pupils. (10, 48, 150)
7. An overemphasis on phonics reduces the time available for improvement of comprehension abilities and, therefore, appears to cause pupils to achieve lower scores on tests of these abilities. (110, 166, 167)
8. Children with deficits in attention and/or concentration may require help with kinaesthetic or tactile techniques as well as with phonics. (13, 14, 60, 115)
9. Fourth-grade children tend to have a significant knowledge of phonics. (169)
10. Mature readers use the general characteristics of a word for its identification in a reading situation; however, when a new situation arises, attention focuses on part of words. (86, 101)

Phonics and reading achievement

Studies on the relationships between phonic skills and reading achievement may be summarized as follows:

1. There appears to be a substantial relationship between the ability to use phonic skills and reading ability. However, instruction in phonics alone does not necessarily increase reading achievement. (169, 175)
2. One type of look-and-say method produced higher achievement in comprehension of sentences and paragraphs than a phonic method did. (166)
3. One type of intrinsic, or non-phonetic, method tended to produce better comprehension than a "phonetic" method. (67)
4. College students demonstrate that mispronunciations accompanied inaccurate comprehension, but a certain type of phonic training did not increase paragraph comprehension. (146)
5. Many low achievers in reading and retarded readers do not use satisfactory skills for identifying words. (69)
6. When teachers of grades three to six are given special instruction on how to teach phonics, their pupils tend to achieve above expectancy. (77)
7. There is a substantial relationship between letter naming performance and achievement in beginning reading. This finding cannot be interpreted as an endorsement of the rote memorizing of the alphabet. (49, 69, 155, 194)
1. Twenty-four of the ninety commonest suffixes contribute to 200 words in Thorndike's commonest 3000; to 650 words, in the 5000 commonest; to 2300 words in the 11,000 commonest. (174)
2. Twenty-four percent of Thorndike's twenty thousand words have prefixes. Fifteen prefixes account for eighty-two per cent of the total number of prefixes. (159)
3. Thirty-five Latin roots and thirty Greek roots are commonly used in English words. (149)
4. In 1939, a report of an analysis of ten basic readers for grades one and two showed that 73 phonograms plus consonant blends and digraphs were introduced, the range being from twelve to fifty-four phonograms. (84)
5. In grades one to three, the child is required to make forty-seven different sound-letter associations with the letter *a*. (93)
6. Of the 19,000 words in the Buckingham-Dolch *Combined Word List*, 81 per cent have more than one syllable. (53)
7. Syllables tend to begin with consonants, but widely taught phonograms begin with vowels. With the exception of those which are inflectional endings, phonograms sometimes cut across syllable divisions. For these reasons, attention should be given to both letter and syllable phonics in the analysis of words of more than one syllable. (53)

Word elements

Many students have analyzed different lists of commonly used words to identify phonograms, syllables, suffixes, roots, and morphemes. Some of these studies, however, are not as useful as they might be because the investigators lacked a background in phonetics. For example, it is not standard practice for phoneticians to list as phonograms *he* in *cherry*, *ber* in *father*, *ug* in *brought*, etc. However, there are many studies which may be used as guides for determining which word elements may meet criteria of cruciality and frequency.

8. A sampling of 14,000 running words in elementary school textbooks yielded 8,509 syllables of which 1,255 were different. Among the most common syllables were inflectional endings, prefixes, and suffixes. This finding regarding the large number of different syllables in a small sampling of running words raises the question of the value of letter phonics. (54)
9. A sampling of 100,000 running words yielded 10,119 different words. The 220 syllables occurring over 100 times made up 68.7 per cent of the total; 1,370 syllables occurring over

ten times, 93.3 per cent of the total. This is, indeed, a formidable number of different syllables. (51)

10. In a primary reading vocabulary, vowel principles vary widely in their usefulness (125)!

Principle	% of words	% of application
Closed syllable	50	68
Digraphs	22	50
Final <i>e</i>	11	68
Open accented	7	83
<i>y, x</i> or <i>ey</i> (short <i>i</i>)	4	100
Vowel-like <i>l</i> plus <i>e</i>	1	100
<i>e</i> plus vowel-like <i>n</i>	1	100

11. In a primary reading vocabulary, 96 per cent of the syllables contained consonant situations. (22)
- Twenty different single letters represented 38 different consonant sounds. These single letters accounted for 68.3 per cent of the total consonant situation, occurring in the initial parts of syllables.
 - Two- and three-letter phonograms represented blends in 16.3 per cent of the total consonant situations.
 - Consonant digraphs accounted for 10 per cent of the total consonant situations; consonant trigraphs, .6 per cent.
 - Syllabic *l* and *n* occurred only 17 times in 4,063 syllables. The syllabic *l* in the syllables *ble*, *dle*, *ple*, *cle*, *tle* occurred only 13 times, which raises a question regarding the value of the syllabic principle covering this situation.
 - The letter *r* occurred in 15 per cent of the syllables, being used to represent a simple vowel sound, accented (35 per cent) and unaccented (65 per cent) in 26 per cent of the *r* situation; six types of diphthongs, in 8 per cent of the *r* situations.

Methods

More experimental studies are needed on the relative values of different methods of teaching phonics in a balanced and differentiated program of reading instruction. While

experimental studies in psychology are helpful in establishing the basic premises for studies of methodology, these premises need to be validated in different types of classroom situations.

Some of the important studies in methodology may be summarized as follows:

- The whole word, or analytic, method of teaching phonics appears to be more effective than a blending, or synthetic, method (43, 44, 45)
- When the attention of the learner is focused on the word form itself in reading and spelling, his needs are served best by analyzing the whole word—undistorted by syllabic divisions, the use of colored lettering of parts, or the use of special typographical devices to call attention to "hard spots" and other elements. (83)
- Certain types of phonic programs tend to make children too "word conscious," causing them to stop to sound out words they can identify easily. (166)
- Systematic instruction in auditory perception and speech production appears to make a significant contribution to reading achievement. (31, 46, 100, 121)

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Young lieutenants from West Point who were trained 100 years ago learned the fine art of writing in order to write brief, accurate, descriptive reports of surveys made in the opening of the West. Lt. Whipple in reporting a surveying expedition through the Southwest in 1853 described the Mojave Indians who watched the expedition crossing the Colorado River (U.S. Highway 66 today) in these words:

Every day these Indians have passed with us has been like a holiday fair, and never did people seem to enjoy such occasions more than the Mojaves have done. They have been gay and joyous, singing, laughing, talking, and learning English words, which they readily and perfectly pronounce. Everything that seems new or curious they examine with undisguised delight. This evening a greater number than usual remained in camp. Placing confidence in our good intentions and kindness, all reserve was laid aside. Tawny forms could be seen flitting from one campfire to another, or seated around a

blaze of light, their bright eyes and pearly teeth glistening with emotions of pleasure.

Studying this paragraph for use of principles and dependent clauses and diagramming the sentences might interest a class of boys. Boy Scouts, Y.M.C.A. campers, and embryo scientists could have several English assignments in writing field reports.

The surveys made for the Federal Government in the 1850's to find the best route for a railroad between the Mississippi River and the Pacific Ocean were made with real hazards in an unmapped territory. Capt. Gunnison, in charge of the survey on the Central Route was slain by Paiute Indians in 1853, but great effort was made to regain his field notes and sketches. Robert Taft in his book *Artists and Illustrators of the Old West 1850-1900* has a chapter on the survey reports with many illustrations.

Louise Hovde Mortensen

Councilletter

The St. Louis Convention—Friday Program

The 1956 Convention will look a good bit towards a professional heaven but will also keep its feet on the ground—though we hope no more than one lively foot at a time.

At the general opening session on Thursday night, and at the banquet and luncheon meetings on Friday and Saturday, among the speakers and other participants will be Harold Taylor, president of Sarah Lawrence College; Mrs. Luella B. Cook, president of NCTE; Thomas B. Sherman, dramatic critic of the *St. Louis Post-Dispatch*; Wallace Stegner, Stanford University; and Thomas Hall, Washington University.

One of the convention features will be the official presentation to the Council of the long-awaited Volume III in the Curriculum Series, *The English Language Arts in the Secondary School*. Another will be the presentation of a scroll to NCTE by the American Shakespeare Theater and Academy.

In the spirit of the convention theme, selected by President Luella B. Cook, the group meetings on Friday at the St. Louis convention are intended: (1) to suggest, propose, and clarify values and goals in the English program in all levels, (2) to explore some of these values and goals in specific areas, and (3) to present some methods of reaching towards and arriving at these values or goals. The program therefore should present the results of our experience and of our techniques, but it is especially intended to inquire into the values on which we may, and presumably do, base our practices and techniques and, if possible, to set those values high enough to challenge both student and teacher.

There is thus considerable attention given to not only the present but also to the future of the student—and the teacher: the student's lifetime reading habits, the high school writing program for general and specialized needs, the professional training of the teacher, and literary scholarship and the teaching of literature.

The Friday program will look at some old and a number of new problems. It will be varied enough, we hope, to please many, proceeding as it does, for example, from the special nature of literature as communication, and the need for better communication between all of us responsible for the teaching of English and the teaching of the teaching of English to the teaching of literature as art, new trends in high school curricula, maintaining and improving professional standards, a writing program for elementary school students (many of these will be coming to college eventually), and a frank but friendly panel at which high school and college teachers will tell each other what's wrong with each other.

Our old friends, the new linguisticians, will again be with us, but the results of recent applications of linguistics to the teaching of English in the classrooms are likely to make the meetings on linguistics not only as refreshing as always but also of more immediate significance for more of us in our teaching.

The thirty or so meetings should appeal widely to all levels: at least 17 will be of interest to elementary teachers, 25 to high school teachers, and 20 to college teachers, and of these about half are concerned with literature or reading, almost half with writing or speaking, and the rest with the four language arts in groups or together.

Several meetings will be co-sponsored by related educational groups such as the International Reading Association, the Speech Association of America, The National Book Committee of the American Book Publishers Council, and the Association of College and Reference Libraries.

Among the speakers and group leaders there will be many new names and some well-known already to NCTE members, as a glance at the program will show. We hope that the attendance at the convention will be as representative of varied and distant geographical spread as is the list of our speakers and other participants in the program.

The St. Louis Local Committee, under the co-chairmanship of George D. Stout, Washington University, and C. Robert Wells, St. Louis Country Day School, is working hard and wisely to make our visit to St. Louis a pleasant one. Your attendance will help make it profitable for us all.

Jerome W. Archer, 2nd Vice-President

Windows on the World

The Popular Arts in the Classroom

Edited by PATRICK HAZARD¹

A statement of purpose:

The teacher who asks his fellows to add responsibilities to already almost intolerable classroom burdens had better have some good reasons ready. What reasons are there for asking elementary teachers to involve themselves consciously in the entertainment life of their students? The chief reason is one of defense: popular culture is full of anti-intellectual forces; some, in the case of the most vulgar comics and the exposé magazines, patently vicious; some, in the case of the witless and innocuous nonsense on the mass media, displacing through sheer weight and volume, the values and ideals wrested from our lower selves throughout a long human history. The mass media can debase sensibility and taste, perhaps through the pelvic gyrations of a certain popular singer, perhaps through the house-of-horrors perspective of the tabloid's front page.

A more insidious danger, however, is the fact that the popular arts at their worst anesthetize the vast public, keeping them from acquiring the complex facts and feelings essential to the mature pursuance of daily affairs in an industrial culture. The intellects and wills of "the great audience" are saran-wrapped in the slick clichés of the mover of merchandise; they never come in contact with reality. Instead of seeing the post-Hiroshima world of violence, tension, and portentous human responsibility, they perceive the four-color whirl of illusion created by the ad-copyist. In ads, choice is never between good and evil, but merely between models and brands. The need for critical, reacting intelligence becomes all the more imperative as the IBM machines whirl faster and corporate bureaucracies inculcate the philosophy of good-fellowed acquiescence.

But it is also possible to bring forward positive reasons for using in the elementary classroom the wide, wide windows on the world

which are the popular arts at their best. When has it been possible in history for every child in the nation to see first-rate performances of *Peter Pan*, *Alice in Wonderland*, the frequently splendid *Disneyland* hours, the authentic historiography of *You Are There*, to pick at random from a few of last year's TV programs? The wise teacher simply cannot ignore the educational potential in the commercial mass media. Nor will the shrewd teacher forget that excitement and spontaneous interest aroused by the popular arts can be channeled to create deeper and more lasting responses. The popular arts are by their very nature kaleidoscopic, highly charged with emotion, and ephemeral; the teacher must somehow learn to harness the fleeting energies and evanescent enthusiasms into permanent tendencies toward maturity.

Print is one way of slowing a child down to a pace that permits sober analysis; the teacher can provide her class with books that capitalize on interests aroused by the popular arts but that also lead children a step or two down the endless road of individuality. The Woman's National Book Committee, through the services of their president, Miss Virginia Mathews of Longmans Green, publishers, have agreed to prepare book lists designed to turn the TV fan to the printed page for the total appeasement of hungers initially aroused in contemplating a favorite program. The first of these lists will appear next month.

It would be a mistake to think that this new department takes a monolithic view of "reading" as a panacea to problems following in the wake of the mass media. An imaginative application of the "language arts" point of view will be the ultimate objective: we hope teachers will

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Patrick Hazard

assign programs for class viewing, report-writing, and discussion; we hope, that is, that they will use whatever techniques they have at their disposal to ensure that their students respond to the social and ideological environment created for them by the popular arts in as fresh, personal, and human a way as is variously possible for them.

TV programs will dominate the content of this department for as long as TV programs continue to dominate the minds and emotions of American children, but there will be forays into other popular arts when space and the senior editor's blue pencil permits. Don't be surprised, then, to find talk about movies, popular music, fashion, everyday design, and popular journalism in these columns. Whatever enters the life of a child can become for him a wide, wide window on a greater, growing world. The teacher is the person who pulls up the blinds. We hope to be useful to you in making that job easier. We will never know how useful we are unless you send criticism and comment.

Circus Boy (New show, NBC-TV, Sundays, 7:30 p.m., EST.) Lovers of tanbark and grease-paint will see a bitter irony in this new half-hour children's adventure show. For TV not only is giving an economic death-blow to the circus as a popular entertainment; its voracious appetite is also driving it ungraciously to the big-top for more program material. This show is another link in a chain of viewer continuity that networks try to build into program schedules. About three-fourths of an audience for a program stays tuned to the following show. If strong children's programs are on at 7:30 p.m., the chances are good that adults will "stay with" the relatively more mature (one is tempted to say more childish in the case of certain quiz shows) programs that follow. This has been the experience and logic of *Disneyland* (ABC-TV, Wednesdays, 7:30 p.m.), *My Friend Flicka* (CBS-TV, Fridays, 7:30 p.m.), *Lassie* (CBS-TV, Sundays, 7:00 p.m.), and *Robin Hood* (CBS-TV, Mondays, 7:30 p.m.).

Circus Boy also attempts to capitalize on certain of the proven elements in these series: Mickey Braddock, a ten-year-old with an unruly shock of flaxen hair and a winning smile, stars in the series as "Corky," an orphan boy who joins a turn-of-the-century circus. Noah Berry, Jr., is the clown of the travelling circus and Corky's guardian. Bimbo, a handsome pachyderm of five years, provides the romantic animal interest that has proved successful in *Lassie* and *Flicka*. Robert Lowery plays the role of a rugged, virile manager of the circus and is reminiscent of the star of *Robin Hood*, Richard Greene.

The first episode of course is not a fair target for critics. For this "pilot" film has both to introduce the series (who are we and what kinds of adventure are you likely to see each week?) and to convince the prospective sponsors who screen it that it will move their goods. It is likely for the latter reason to be more than ordinarily adventurous. In the opening half-hour, therefore, the circus faced an unusual number of difficulties: a rain storm kept crowds at home and mired the wagons on the way to the next stand; a fire burned down the menagerie tent; the show's prize tiger got loose and headed for town; the circus had to be sold, only to be saved, in the nick of you know what, by the secret wealth of a lovable old braggart that everybody had regarded as the jinx behind the circus's problems.

In spite of the extravagances of the melodramatic plot, there were some promising aspects in this pilot film. For one thing, the tall-tale teller was in the American folk-brag mold and quite effectively presented. The external excitement of the circus was palpable. There was a conscious effort to weave the myths and superstitious traditions of the circus people into the narrative. And, after all, TV may be able to kill the circus economically, but who can kill its spirit and its intrinsic glamour? But we grant the outside chance that TV can do even that if the writers persist in submerging

the unvarnished vitality of the big-top in a welter of hair-brained, hair-breadth plots. Let's hope they'll have better sense.

See It Now: Danny Kaye, UN Ambassador to the World's Children (Sunday afternoon, CBS-TV; see Radio-TV issue, *Scholastic Teacher*, October 4, 1956, for exact time.) Edward Murrow, Danny Kaye, and UNICEF (United Nation's Children's Fund) are preparing a program based on Mr. Kaye's globe-circling visits to the young people of many nations. When we attended the press conference announcing this project at United Nations in June, we were so impressed by the importance of this single program that we asked Danny Kaye to explain his interest in UNICEF to the children of America through their English teachers. Here is his reply:

An Open Letter to the *Bach-Cha* of America:

"You didn't know you were a *Bach-Cha*, did you? Well that's just the way they say "kids" in India. *Ka-Lay* is the word in Burma; *Dek Dek* in Thailand. But no matter what you call them, "kids" are pretty much the same the world over. That's one of the big impressions I bring back with me after seeing children from every part of the world. Faces of children are the same the world over. Children may grow up with different customs, different languages, or different ideas about life, but they are the same emotionally underneath, all of them.

"And another fascinating thing, I found I could get along with a great many children who couldn't speak my language, or rather I couldn't speak their language. And it struck me that the language of children is universal all over the world. An amusing gesture or a funny face or simply the fact that you make a fool of yourself and clown for the amusement of children tends to break down any kind of reserve on their part. This was one of the really great experiences of this whole trip—the fact that I was able to communicate with children with-

out even being able to talk to them.

"Why don't you tune in Ed Murrow's *See It Now* program and see what I mean. You'll see me making friends for you with children from all over the world and you'll also see what UNICEF is doing with your help to aid the several hundred million children in the world who suffer from malnutrition and disease, including five million who die every year from TB, three million from malaria and 50 million crippled from yaws. UNICEF with more of your help can do so much more to help all the world's children to become decent, healthy human beings. I think the children of the world are the best hope of the future.

And don't stop thinking about the rest of the kids in the world when you shut off your TV set. Ask your teacher how you can play "Trick or Treat" at Halloween for UNICEF and how you can sell Christmas cards by outstanding world artists and how you can learn more about their songs, stories, and games. You better learn more about the *Bach-Cha* outside the United States. They're your neighbors now. And I've found it's fun knowing them.

Signed

Danny Kaye

Followup activities:

1. (Book list on the children of the world, supplied by Women's National Book Committee.)

2. *The Trick is to Treat*, a folder of materials on how to plan a "New America Halloween for the World's Children." The kit contains all the material necessary for launching a school-wide or community-wide Halloween campaign to collect pennies and nickels for the underprivileged children of the world instead of the traditional candy and apples. Bright posters, ID tags, and canister markers are included in the kit along with a pamphlet that analyses their four years' experience derived from similar festivals throughout the United States. The language-arts activities that can emerge from such an enterprise are innumerable.

able and important: preliminary discussion of the idea and its proposal to school authorities for approval, posters to spread the idea throughout the school, interviews with press and broadcasters to extend the idea into the larger community, the committee work necessary to execute this publicity, and finally the personal explanations given on Halloween by the canister-carrying youngsters. The complete packet is available for a dollar from Ruth C. Erbb, the U. S. Committee for UNICEF, United Nations, New York. I can't imagine a better way to restore the sense of community to a holiday that too often fosters the gimme-givemes instead of charity and good fellowship. The packet also contains a bibliography of inexpensive reading matter on UNICEF and its function.

3. UNICEF Greeting Cards. Your pupils can also share their Christmas with children having bad luck and ill health in other lands by buying and/or selling boxes of UNICEF greeting cards in their community. An eminent American graphic artist, Joseph Low, donated the 1956 series, "Festive Times in Many Lands," in which festivals of different continents are portrayed: a Punch and Judy show in North Europe; a fantastic parade of gaily costumed figures in South America; children in the Orient watching a dancing puppet; boys sailing high on a Ferris wheel at a fair in a Mediterranean country; children in South Europe piling into a fiesta cart: all with a multilingual ex-

pression of the "Season's Greetings in the UN's five official languages." Ten cards cost but \$1. and the entire profits go towards the work of UNICEF. Two cards by the Indian artist, Jamini Roy, are available in boxes of ten for \$1.00; Saul Steinberg has also contributed a design, "United Nations . . . Bridge to Peace" for the same price. For a full-color brochure explaining this plan, write UNICEF Greeting Card Fund, United Nations, N.Y.

4. "Understanding Neighbors In Customs, Entertainment, and Folklore" is an imaginatively edited kit containing folk stories, games, songs and dances, handicrafts, flags, and recipes of the Belgian Congo, Japan, Peru, Portugal, and Turkey as well as many UNICEF pamphlets. If the person who prepared this manual didn't have the "language arts" concept in mind when she wrote it, she's a born English teacher. I wish I were wealthy enough to sneak one of these into every elementary school teacher's mail box. Available for a dollar from the same source as the Halloween material.

5. Your Children's Imaginations. They are the really inexhaustible resources. Show them how to revivify Halloween and they'll do it to every holiday. Show them the greeting cards and they'll make their own—in ten languages. Show them the folklore approach to the world's peoples and you'll have a class full of amateur anthropologists. But you must show them and *let them*.

The National Civil Service League recently announced the names of the ten recipients of its second Annual Career Service Awards. One of the winners was Dr. Helen K. Mackintosh, first vice president of the National Council of Teachers of English.

Dr. Mackintosh's career, devoted to improving the education of children, began with her study at the State University of Iowa. This was followed by classroom teaching and later, supervision of elementary schools in Grand

Rapids, Michigan, preparation of teachers at the University of Pittsburgh and Miami University, and additional lecturing at the universities of Iowa, Maine, Michigan and Syracuse.

Dr. Mackintosh came to the Office of Education in 1928. In her present position as Chief of the Elementary Schools Section of the Office of Education, she provides distinguished leadership to the educators concerned with elementary schools of this nation and to other countries.

**Forty-Sixth Annual Meeting of the
National Council of Teachers of English**

St. Louis, Missouri, November 22-24, 1956

The headquarters hotel will be the Sheraton-Jefferson. Rooms will also be available at the Statler, three blocks away. Requests for reservations should be sent directly to the hotel of your choice.

Convention theme: Ah, but a man's reach should exceed his grasp,
Or what's a heaven for?

—"Andrea del Sarto," Browning

PRELIMINARY PROGRAM

(Note: The following program is not complete, and there may be some inaccuracies. Names of many participants are not included. The reason is that copy for the NCTE October magazines is due August 1, before all details of the convention can be arranged. Complete and corrected programs will be given registrants at the convention, or may be obtained about November 1 from NCTE, 704 South Sixth, Champaign, Illinois.)

MONDAY, TUESDAY, WEDNESDAY, NOVEMBER 19-21

Meeting of the Executive Committee, 9:30 A.M.-10:00 P.M. Monday and Tuesday;
9:30 A.M.-5:00 P.M. Wednesday

WEDNESDAY, November 21

Meeting of the Commission on the English Curriculum, 9:30 A.M.-10:00 P.M.

THURSDAY, November 22

Exhibit of Textbooks and Other Aids for Teaching (continues until Saturday noon)

Registration, 8:00 A.M.-10:00 P.M.

Meeting of the Board of Directors, 9:00 A.M.-12:00 M.

(All members of the Council are invited to attend as auditors.)

Luncheon and Working Sessions of Council Committees, as arranged by their
chairmen, 12:15 P.M.-3:00 P.M.

Meeting of CCCC Executive Committee, 12:15 P.M.-3:00 P.M.

Annual Business Meeting, 3:30 P.M.-4:30 P.M.

(All members of the Council are eligible to participate.)

GENERAL SESSION

8:00 P.M.

Presiding

Jerome W. Archer, Marquette University,
Milwaukee, Second Vice President of the
Council

ELEMENTARY ENGLISH

Invocation	Rabbi Ferdinand M. Isserman, Temple Israel, St. Louis
<i>Welcome to St. Louis</i>	Philip J. Hickey, Superintendent of Instruction, St. Louis Public Schools
<i>Man's Reach Should Exceed his Grasp</i>	Mrs. Luella B. Cook, President of the Council, formerly with Minneapolis Public Schools
<i>The Aims of Education</i>	Harold S. Taylor, President of Sarah Lawrence College, Bronxville, N. Y.
Volume III, Curriculum Series, <i>The English Language Arts in the Secondary School</i>	
Presentation of completed volume to the Council	
Angela Broening, Associate Director, Commission on the English Curriculum	
Acceptance for the Council	Luella B. Cook, President

RECEPTION

Following the General Session, all in attendance are invited to a reception planned by the local committee.

FRIDAY MORNING, November 23

First Series—9:00 A.M. to 10:20 A.M.

A Clarification of Our Goals

(At each of the following three meetings, an announcement of Volume III of the Language Arts Series will be presented by, respectively, Max J. Herzberg, Director of Publications; Dora V. Smith, Director, Commission on the English Curriculum; and Angela Broening, Associate Director, Commission on the English Curriculum.)

I. *Insights into Communication*

Chairman Reverend M. B. McNamee, S. J., St. Louis University

Speakers , "The Nature of Communication"

James A. Work, Indiana University, "Literature as Communication"

George R. Waggoner, University of Kansas, "The Need for Better Communication in the Profession"

II. *The Importance of the English Program*

Chairman Helen K. Mackintosh, U. S. Office of Education, Washington, D. C.

Speakers Paul Farmer, Atlanta Public Schools, "Values in Personality and Character Development"

Nick Aaron Ford, Morgan State College (Baltimore), "Values in Social Development"

, "Values

in Vocational Development"

III. *Some Values in Our Literary Heritage*

Chairman Guy A. Cardwell, Washington University

Speakers John L. Gerber, State University of Iowa, "Mark Twain"

, "William Faulkner"

Frederick E. Faverty, Northwestern University, "The View of an Englishman,
Matthew Arnold"

FRIDAY MORNING, NOVEMBER 23

Second Series—10:30 A.M. to 12:00 noon

Exploration of Specific Problems Confronting Us

IV. *Developing Lifetime Reading Habits in
the Elementary Schools, Secondary
Schools, and Colleges*

Speakers John J. DeBoer, University of Illinois, Editor, *Elementary English*

Richard S. Alm, University of Hawaii, "The Utmost Need in our High
Schools"

Bro. Anthony Frederick, S.M., St. Mary's University (San Antonio), "Some
Ways to High Converse"

V. *The Interrelation of the Four Language Arts*

Chairman Harold B. Allen, University of Minnesota

Panel Members Ruth O. Strickland, Indiana University, on the Elementary School

Virginia Alwin, State Teachers College (Flagstaff, Arizona), on
the High School

Robert Limpus, Western Michigan College, on the College

VI. *The Importance of Writing in the English Program*

Chairman Sr. Jane Marie, O.S.B., Benedictine Heights College (Tulsa, Oklahoma)

Speaker William R. Steinhoff, University of Michigan, "Ethical Value of
Composition"

VII. *The Teaching of Speaking and Listening*

Co-sponsored by the Speech Association of America and planned by Donald P. Veith,
Chico State College (California), Chairman, NCTE-SAA Liaison

Chairman Donald C. Bryant, Washington University

Speakers Carl A. Dallinger, State University of Iowa

June Lingo, Muscatine High School (Iowa)

Dorothy Q. Weirich, Webster Groves High School (Iowa)

Lin Welch, Central Missouri State College

VIII. *Communication for Social Competence*

Planned by the Committee on All-School Learning

Chairman Elizabeth Rose, New York University

Participants Marjorie Smiley, Hunter College

ELEMENTARY ENGLISH

Mary Houston Davis, Finch College

Mary Elizabeth Fowler, State Teachers College of Connecticut

Arthur Beringhause, Evander Childs High School
(New York City)

Richard McLoughlin, Chelsea Vocational High School
(New York City)

Joseph Mersand, Jamaica High School (Jamaica,
Long Island)

Milton Finkelstein, High School of Printing Trades
(New York City)

IX. The Teaching of Literature as Art

Chairman Robert C. Pooley, University of Wisconsin

Speakers Sr. Madeleine Sophie, Messmer High School, Milwaukee, "The Esthetic Experiencing of the Novel"

Richard Corbin, Peekskill (N. Y.) High School, "The Esthetic Experiencing of a Poem"

Panel Roberta Deason, Austin High School, Houston, Texas

X. The Language Arts Curriculum Today

Chairman Oscar M. Haugh, University of Kansas

Recorder Lillian C. Paukner, Milwaukee Public Schools

Speakers Arno Jewett, U. S. Office of Education, "National Trends in High School English Programs"

Elfrieda Shellenberger, Wichita (Kansas) High School East, "Revising the Language Arts Curriculum in the Wichita Junior and Senior High Schools"

Helen K. Mackintosh, U. S. Office of Education, "National Trends in Elementary School Language Arts Programs"

Panel A. J. Beeler, Public Schools, Louisville, Kentucky

Helen F. Olson, Director of Language Arts, Seattle

Sarah Roody, Nyack (N. Y.) High School

Dorothy Sonke, Grand Rapids (Michigan) Public Schools

XI. The Contributions of Linguistics to the Teaching of English

XII. The Contribution of Mass Media to the English Program

XIII. The College English Literature Program for the General Student

Chairman Brice Harris, Pennsylvania State University

Panel Glenn J. Christensen, Lehigh University

XIV. *The Value of Comparative Literature*

Chairman Horst Frenz, Indiana University

Speakers Kenneth Oliver, Occidental College, "Comparative Literature for General Education"

Louise M. Rosenblatt, New York University,
"Comparative Literature for Teacher Training"King Hendricks, Utah State Agricultural College,
"Comparative Literature for the Librarian"XV. *Professional Training of the English Teacher*

Chairman Alfred H. Grommon, Stanford University

Speakers Warner G. Rice, University of Michigan,
"The General Education of the Teacher of English"

, "The

English Department's Contribution to the Preparation
of the Teacher of English"John R. Seattles, University of Wisconsin, "The Professional
Education of the Teacher of English"XVI. *Literary Scholarship and the Teaching of Literature*

Chairman Lewis Leary, Columbia University

Speakers Merritt Y. Hughes, University of Wisconsin

William Van O'Conner, University of Minnesota

XVII. (Tentative: *Evaluation—Principles or Values
Which May Form the Basis of Methods and Techniques
in Teaching and Evaluating*)

FRIDAY NOON, NOVEMBER 23

LUNCHEON SESSIONS, 12:15 P.M.

1. *Books for Children:* A Luncheon for Librarians and Teachers in
Elementary and High Schools

Chairman Jennie Wahlert, Washington University

Speaker Dora V. Smith, University of Minnesota, "Children's
Books Around the World"

2. *Conference on College Composition and Communication*

Chairman Irwin Griggs, Temple University, Chairman of CCCC

Speaker Thomas B. Sherman, music and dramatic critic, St. Louis
Post-Dispatch

3. *Journalism*

FRIDAY AFTERNOON, NOVEMBER 23

Third Series—3:00 P.M. to 5:00 P.M.

Identifying Professional Resources and Illustrating Professional Know-How

XVIII. *Providing for a Wide Range of Ability in the Elementary and Secondary Schools and Colleges*

Chairman Priscilla Tyler, Western Reserve University

Speaker Robert Havighurst, Committee on Human Development, University of Chicago, "Developing Individual Abilities in Mass Education"

Panel Gladys Herbkerzman, Shaker Heights Junior High School (Ohio), "Small-Group Techniques"

Richard A. Meade, University of Virginia, "High School Curriculum Organization"

Clarence Derrick, University of Florida, "Discovering Talent in a State University"

Edwin H. Sauer, Walnut Hill School, Cincinnati—Admission to College with Advanced Standing

XIX. *Organization of the High School Program for General and Writing Language Needs*

Chairman Jarvis Bush, Wauwatosa (Wisconsin) High School

Speaker George N. Dove, East Tennessee State College

Panel Sr. Mr. Emmanuel, S. L., De Andreis High School

Helen F. Olson, Queen Anne High School, Seattle, Washington

Don Parker, Columbia University

Elizabeth Barton, Chilton High School, Clanton, Alabama

XX. *Network Television as a Springboard to Children's Reading*

Co-sponsored by the International Reading Association

Chairman Nancy Larrick, President, IRA

Speaker Ruth Strang, Teachers College, Columbia University, "Children's Interests as a Dynamic Force in the Teaching of Reading"

Showing of the Kinescope of a Well-Known Network Program

Speaker Helen Huus, University of Pennsylvania, "How This Program Can Be Used as a Springboard to Reading"

XXI. *Organization of a Writing Program in the Elementary School*

Chairman Norman H. Naas, Consultant on Instruction, Mt. Diablo School District, Concord, California

Speakers Joan Carey, University of Florida

Hannah Lindahl, Supervisor of Elementary Education,
Mishawaka (Indiana) City Schools

Katharine Koch, Mishawaka (Indiana) City Schools

Edna L. Sterling, Director of Language Arts,
Seattle Public Schools

Esther Westendorf, Language Arts Coordinator,
Wantagh (New York) Public Schools

XXII. *How Can We Teach Writing to the Increasing
Numbers of Students in the Secondary
Schools and Colleges?*

XXIII. *A Program for the Teaching of Creative
Writing in the High Schools and Colleges*

XXIV. *Constructive Criticism of High School
and College Teaching of English*

Chairman Mark Neville, Latin School of Chicago
Panel

High School James Mason, Indiana Springs School, Helena, Alabama College

John T. Muri, Hammond (Indiana) High School

Carl G. Wonnberger, Cranbrook School, Bloomfield Hills,
Michigan

Mary Williams, Kirkwood (Missouri) High School

College Robert Christin, Notre Dame University

Neal Cross, Colorado State College of Education

Charles W. Roberts, University of Illinois

XXV. *The Librarian, the Professor, and the Reader*

Arranged by the Association of College and Reference Libraries and the National
Book Committee

Chairman Margaret W. Dudley, Executive Secretary, National Book Committee

Coordinator for ACRL: William Ready, Marquette University

XXVI. *How to Apply Linguistics to the Teaching of
Writing and Speaking at Various Levels*

XXVII. *How Can We Cooperate with Teachers of English
in Foreign Lands?*

Planned by the Committee on International Cooperation

Chairman Strang Lawson, Colgate University

XXVIII. *How Can We Maintain and Improve Professional
Standards for the Elementary and Secondary
School Teacher of English?*

Chairman Donald R. Tuttle, Fenn College

ELEMENTARY ENGLISH

Speakers John McKiernan, New York State Teachers College, Geneseo,
"Desirability of Nation-Wide Certification Standards"

Foster B. Gresham, Longwood College, "Possibility of
Regional Cooperation for Improvement of Certification
Standards"

Eugene E. Slaughter, Southeastern State College, Durant,
Oklahoma, "Organizing Cooperative Efforts within the State:
Story of Oklahoma"

William Eberhart, Ohio State University, "What Does the
Beginning Teacher of English Need to Know?"

William J. Dusel, San Jose State College, "Recommended
Graduate Training for Advanced Certificates"

Henry W. Sams, University of Chicago, "Dangers in the
Establishment of Highly Specific Certification Standards"

XXIX. (Tentative: *Audio-Visual Aids in the Classroom*)

XXX. (Tentative: *The Use of Folklore in the Classroom*)

XXXI. (Tentative: *Methods of Evaluation: Tests
and Measurements*)

FRIDAY EVENING, NOVEMBER 23

Annual Banquet

Gold Room, Sheraton-Jefferson

7 p.m.

Presiding John Gerber, State University of Iowa,
past president of NCTE

Invocation The Reverend Paul C. Reinert, S.J.,
president of St. Louis University

TWO WAYS OF SPELLING MAN

The Artist's Way Professor Wallace Stegner, Director,
Creative Writing Center, Stanford
University

musical interlude

The Scientist's Way Dr. Thomas Hall, Dean, College Liberal
Arts, Washington University,
St. Louis

Presentation of Scroll to NCTE
American Shakespeare Theater and Academy
Stanford, Connecticut

SATURDAY MORNING, November 24

Section Meetings

1. Elementary Section Room

9:00-11:15 A.M.

Chairman Alvina Treut Burrows, New York University,
Chairman of the Elementary Section

Business Meeting

Reading, A Creative Experience for Children

Speaker Ruth G. Strickland, Indiana University, "Children,
Reading, and Creativity"

Panel "Teaching Reading for Richer Creativity"

Chairman Muriel Crosby, Wilmington (Delaware) Public Schools

Members Mabel Altstetter, Miami University (Ohio)

John Ames, Queens College

June Felder, Rivera (California) Public Schools

Claire Walker, Battle Creek (Michigan) Public Schools

Annual Luncheon

Gold Room

12:30-3:00

Presiding

Mrs. Luella B. Cook, retiring president of
the Council

Invocation

The Reverend C. Oscar Johnson,
Pastor, Third Baptist Church, St. Louis

WHO SPEAKS FOR BOOKS?

A Publisher

Hiram Haydn, Chairman of Committee
on Reading Development, American
Book Publishers Council

An Author

Paul Engle, State University of Iowa

A Reader

Marion Sheridan, James Hillhouse High
School, New Haven, past president of
the Council

Some Implications of Research For Speaking

There are today, and probably always have been, wide differences of opinion as to the purposes and methods of educating the young in our schools. On the need for developing a generation who can think logically and who can present their ideas in clear and understandable speech, there seems to be no disagreement, and perhaps there never has been disagreement. Yet our schools have been traditionally and are still basically "quiet schools" in which other forms of communication have received much more stress and attention than has training in the skills of speaking. Perhaps it is for this reason that research studies in this area are far less numerous than in the areas of reading and of writing. Moreover, as one surveys the literature, one finds studies devoted to a fragmentary approach to the whole area of speech: such as studies of vocabulary growth at different developmental levels, studies of sentence length and complexity, studies of speech pathology, studies of the relationship of intelligence to verbalism, studies of language errors made at various grade levels, and many others. But even these, pieced together, afford a rather inadequate basis for understanding the relationship of speech to the total development of children and how the optimum in growth may be obtained through a good program in the language arts. There is some indication, however, that more interest in this area of education is being developed. Monroe's *Encyclopedia of Educational Research*, published in 1941, which listed 167 research studies in spelling, included only 36 research studies in speech.¹ A very recent compilation of research in this area lists 106 studies in speech (most of them concerned with teaching of speech at higher educational levels). A total of 102 studies concerns both oral and written language at the elementary and high school levels.²

It is questionable to what degree such research studies as are now available have affected practice in the programs in speech carried on in the average school. Many textbooks in language are still organized around the traditional patterns of a decade ago, in which very formal training was given in building up correctness of form rather than clearly organized thinking, expressed with spontaneity and honesty. Curricula, despite a recent trend toward integration of the various areas of the language arts, still tend to suggest training in speech which is fragmentary and unrelated to the other areas of communication. Except at the very early grade levels, little time seems set aside specifically in the daily program for a vigorous and logical development of good speech habits in children. This is a phase of growth left pretty much to chance, partially, perhaps, because there is no danger that children will not learn to talk, despite what the school may neglect to do, as is the case with reading and spelling and other areas of the curriculum.

Modern life, however, places renewed emphasis on the need for adequacy in the ability to communicate. This is particularly true of verbal communication, partially because of the critical times in which we live and partially because of the technological advances of the present age.

Modern life with its growing urbanization has found new ways of maintaining the consensus necessary to the functioning of the community—the newspaper, the

Dr. Edman is a professor in the Education Department at Wayne University, Detroit, Michigan.

¹Walter S. Monroe, *Encyclopedia of Educational Research*. New York: The Macmillan Company, 1941.

²*Review of Educational Research*, April, 1955.

magazine, the screen, the radio, and now television. Each calls for new skills in disseminating and receiving ideas. Each has developed creative uses of sound, form, or language peculiar to itself. Most important of all, each has become a closely organized enterprise, often a commercially owned agency, which chooses in terms of owner or sponsor what to report and what point of view to take toward the topic under discussion. Each has learned how to manage collective attitudes by the manipulation of significant symbols. Each requires, therefore, a listener, reader, or viewer skilled in detecting emotional bias, unsubstantiated opinion, or false inference, alert to the necessity of asking concerning every comment made, *Who said it? Why? and On what authority?*²⁸

The value of an articulate and a disciplined citizenry in maintaining a democracy in all the facets of community and national life will not be enlarged upon here.

There are certain basic assumptions which must be laid down in assessing the value of research which has been reported in the field of speech. These are that speech is wholly a product of the individual's social environment. Language is not innate or instinctive like walking or eating, but a learned process which each child must acquire as he comes into contact with each new, individual word.

Imitation proceeds in a normal pattern with the usual wide variation in individual differences. These are influenced by maturation, intelligence, health, hearing, and environmental factors. The whole process of development must be considered, even though the process is a learned one, as part and parcel of the total personality development of each individual.

Three areas of research seem of special significance in bringing about change in the traditionally narrow speech program of the school. These areas which condition growth and development are: (a) personality development, (b) caste and class status, and (c) social environment in the classroom.

The relationship of language to the *malad-*

justed personality has long been recognized and studied. In psychiatric treatment, the role of speech takes on prime importance. Studies of disturbed children often show that their language patterns vary widely from those of normal children.²⁹

Similarly, other studies point out more constructive relationships between the development of language power and personality. Piaget's careful record of the speech of two children shows clearly the growth of character and personality through the development of language.³⁰

Foshay and Wann, studying the social values of a large number of children in Springfield, Missouri, found there was little correlation between willingness to talk when making plans and in following through in these plans. They report a case study of a group of children discussing plans for trimming a Christmas tree. Several children who entered into the discussion in lively fashion made no effort whatsoever to bring any kind of ornament for the decoration of the tree. Mary, who did not participate at all in talking, nevertheless, appeared the next morning with two strings of lights.³¹

Spiesterbach and Buck, in reporting a study of speech as an index of maturity, found that the maladjusted personality is frequently unaware that the statements he makes are more likely to be about himself than the object he is describing. He seldom uses such words as

²⁸Dora V. Smith, *Communication, The Miracle of Shared Living*. New York: The Macmillan Co., 1955. p. 8.

²⁹Fritz Redl and David Wineman, *Children Who Hate*. Glencoe, Ill.: Free Press, 1951. (This book gives verbatim conversations of a group of disturbed boys.)

³⁰Jean Piaget, *Language and Thought of A Child*. New York: Harcourt, Brace and Co., 1926.

³¹Arthur Foshay and Kenneth D. Wann, *Children's Social Values*. New York: Bureau of Publications, Teachers College, Columbia University, 1954.

"it appears," "it seems," "from my point of view," "as I see it."⁷

These studies, fragmentary as they are and quoted merely as examples of a number of others, indicate that speech and personality are perhaps more closely related than the programs in schools now recognize. With increasing emphasis on individual differences and attention to growth patterns, speech as an *index* of personal development, and speech as a *factor* in personal development, may well deserve much more attention in the classroom.

That the function and importance of speech in the lives of people of different social classes and cultural backgrounds vary is becoming increasingly clear. Davis and Havighurst point this out in one of the earlier studies of the effect of class on language. "In middle class life, language is a serious business. Making a proper living depends on the right use of language. The middle class handles chiefly symbols for a living; the lower class chiefly things."⁸

Though the lower class child may speak ungrammatically, his language follows a pattern which has its own structural logic. These authors feel that children are rarely like Eliza Doolittle (Shaw's heroine in *Pygmalion*) except in those cases where children have strong desires for upward mobility.

Khater studied the language patterns of upper-class and lower-class children at the kindergarten level and found that the former group indulge more in talk about themselves, while those of the latter group tend to speak more about the world of people and things. Upper-class children draw more from the past, speak more spontaneously, and listen to each other better than do lower class youngsters, who remain in their shells unless drawn out. Both groups, however, follow a common developmental pattern, although the upper class children are more mature in vocabulary and sentence structure. Neither group seem to have developed a separate kind of dialect.⁹

The language stressed in the school follows clearly a middle-class pattern. The difference between the kind of speech used in the daily life of the child and that insisted upon by the teacher in the classroom may cause confusion and even conflict for the child, as was found by Foshay and Wann in their study of the social values of children in Springfield, Missouri. The punishment meted out to those who do not conform (be it mild as evidenced by the teacher's displeasure, or out-and-out punishment such as washing out the mouth for using an objectionable word) is for the child out of proportion to the "crime" he has committed. The whole thing is greatly exaggerated in importance to him.¹⁰

Personal observation by the writer in watching German children in school and in informal situations at home and on the playground led her to the conclusion that in a culture which emphasizes docility and quiet among children, there is little incentive for growth in speech. A number of research studies have pointed out that the relationship of contact with adults, the amount of reading aloud which children hear, the general cultural level of the home in regard to books and magazines all condition the level of a child's desire and ability to express his thoughts.

The implications of this type of research seem to be that in planning its program in speech, the school must be aware of any discrepancies which lie between the home's values and the school's values in the use and function

⁷Duane C. Spiesterbach and McKenzie W. Buck, "Speech As An Index of Maturity," *Childhood Education*, 27 (February, 1951), pp. 260-63.

⁸Allison Davis and Robert Havighurst, *Father of The Man*. New York: Houghton Mifflin Co., 1947, p. 114.

⁹Mahmaud R. Khater, *The Influence of Social Class on the Language Patterns of Kindergarten Children*. Doctor's Thesis, University of Chicago: Chicago, 1951.

¹⁰Foshay and Kenneth D. Wann, *op. cit.*, pp. 41-42.

of speech. The transition to be made from the "normal" pattern into which the child is born and in which he daily lives to the "artificial" one of the school must be accomplished through pressures which do not exact too great a price in terms of personality development.

The third area of research has to do with speech as a phenomenon of group relatedness. Over and over again, speech as an instrument of social significance has been pointed out. Therefore, the social climate of the classroom must be of prime importance in developing an adequate program of speech in the school.

The technique of the sociogram has made teachers aware of the friendship structures in the small society of the classroom.¹¹ That the position a child occupies among his peers influences what he says and how he says it has been borne out by a number of investigators. Haiman found that the prestige of a speaker has great significance in influencing change in the attitudes of an audience.¹²

Leavitt studied the relationship between the roles played by the various members of a group, their behavior, and the patterns of communication found in the group. He found wide variations in performance, depending upon the position held in the group.¹³ Foshay and Wann found that those children who rated high in group acceptance were also high in the follow-up of verbal agreements. Those pupils who rated low in group acceptance were also rated low in their ability to stand behind their verbal promises.¹⁴

Of great importance in the total pattern of group relationships in the classroom is the part played by the teacher. Increasing study is being given to the way in which she influences the relationships of the children to one another. Robert Nelson Brush, in a carefully documented case study of a successful language teacher and her relationships with different types of students, reports that the implications seem to center on certain key questions:

1. What are the strength and direction of pupils' and teacher's feelings for each

other?

2. What types of information does the teacher have about the students?
3. What are the interest patterns of pupils and teacher?
4. What are the social beliefs of each?
5. What purposes does the teacher have?
6. What is the pattern of classroom activities?¹⁵

In the interests of creating a better classroom climate, a beginning has been made in introducing such techniques as sociodrama, role playing, and similar attempts to help children verbalize about the positions in the group held by various members of the class.

It would appear that more research is needed in the area of the significance of language in the total development of the child, particularly in his relationships with other members of his society. Perhaps a great deal of this research can be done by the classroom teacher in the technique which has been designated as action research.¹⁶ In the building of a more functional program of speech in the day-to-day curriculum activities of the school, the teacher may uncover those principles of growth and development which are basic to adequate skill in the oral use of language.

¹¹Ruth Cunningham, *Understanding Group Behavior of Boys and Girls*. New York: Bureau of Publications, Teachers College 1951. (An excellent discussion of the peer relationships in the schools.)

¹²Franklyn S. Haiman, *Group Leadership and Democratic Action*. Boston: Houghton Mifflin Co., 1951.

¹³Harold J. Leavitt, "Some Effects of Certain Communication Patterns on Group Performance." *Journal of Abnormal and Social Psychology*, 46 (January, 1951). pp. 38-50.

¹⁴Arthur Foshay and Kenneth D. Wann. *op. cit.*, p. 146-149.

¹⁵Robert Nelson Brush, *Teacher-Pupil Relationships*. New York: Prentice-Hall Co., 1954. Chapter 2.

¹⁶Arthur Foshay and Kenneth D. Wann, *Children's Social Values*, to which reference has been made, is an action research study made cooperatively with a rather large staff of teachers.

The Educational Scene

Edited by WILLIAM A. JENKINS



William A. Jenkins

Children's books on films

The happy task of putting some of the best children's books on films has been under way for little more than a year now at Weston, Conn. Morton Schindel and his staff now have seven books completed, six more will soon be released, and options have been taken on some other modern classics.

The stories, forming the Picture Book Parade Series, now available in this action-drawing form, called iconographic, are:

Wanda Gag's *Millions of Cats* (10 min., B & W)

Marjorie Flack's *The Story About Ping* (10 min., color)

Hardie Gramatky's *Hercules* (11 min., color)

Marcia Brown's *Stone Soup* (11 min., color and B & W)

Rex Parkin's *The Red Carpet* (9 min., color)

James Daugherty's *Andy and the Lion* (10 min., color)

Robert McCloskey's *Make Way for Ducklings* (11 min., color)

Among the films soon to be released are the Petershams' *The Circus Baby*; Gramatky's *Little Toot*; and Jenny's *Birthday Party*. Options have been taken on books by the D'Aulaires, Ruth Kraus, and Alvin Tresselt.

Prints of these films are available for purchasing, renting, and previewing. Services available include utilization guides—for elementary schools, libraries, teacher training, or community groups—publicity aids, some press releases, glossy stills, and background material. These materials are free. A poster packet may be obtained for twenty-five cents. Write to Weston Woods Studios, Weston, Conn.

Outstanding comic books

On April 2, for the first time, awards were presented in the comic book field on an industry-wide basis, under the auspices of the Thomas Alva Edison Foundation. Scrolls were presented to the publishers of the winning of each winning comic received a scroll and a prize of \$100.

Benjamin Franklin, published by Classics Illustrated, received the Foundation's award for "the best American history comic book." The winning artist and writer were Gustave Schrotter and Adelaide Lee. Honorable mention was given to the Words That Live series in *Treasure Chest*, published by George A. Pflaum.

The Ugly Duckling, published by Gilberton Co., Inc., won "the best children's comic book award (for children under eight)." The artist was William A. Walsh, and the author was Audrey Bossert. Winners of honorable mention in this category were *Walt Disney's Comics and Stories* (Dell Publishing Company) and *Rudolph the Red-Nosed Reindeer* (National Comics Publications).

Gulliver's Travels, published by Dell Publishing Company, received the Foundation's award as "the best children's comic book (for children over eight)." Albert Giolitti was the winning artist, and Gaylord DuBois was the winning writer. Honorable mention went to *Frank Merriwell at Yale* (Charlton Comics Group) and *Buzzy* (National Comics Publication).

Beaver Valley, published by Dell Publishing Company, won "the best science comic book award." August Lenox did the art work and the writing. Honorable mention went to *Archie's*

Mr. Jenkins is Associate Professor of English and Education, University of Wisconsin—Milwaukee.



Mechanics (Archie Comic Publications) and *Mark Trail* (Pines Publications).

A special citation was given to *Boys' Life*, a magazine published by the Boy Scouts of America, in recognition of distinguished service to the young people of America for encouraging wholesome and constructive comics.

The Comic Book Awards were part of the annual Edison Foundation National Mass Media Awards, established in cooperation with over fifty national organizations, to encourage more wholesome influences for youth in the mass media as a means of combating juvenile delinquency, and to interest boys and girls in science. Thirty-six organizations chose the winners by written ballot. More than twenty others cooperated in various ways, such as publicizing the award-winning material to their members.

On December 13, 1955, the Edison Foundation presented its awards to the films, television, and radio programs that best fulfilled its award objectives. On February 6, 1956, the Edison Foundation presented its Children's Book Awards.



Children's Book Club selections

All About Dinosaurs, by Roy Chapman Andrews, published by Random House, was the September selection of the Weekly Reader Children's Book Club. The selection for October is *Dangerous Island*, by Helen Mather-Smith Mindlin, published by Dodd, Mead and Company.

For those new readers of *Elementary English* we should like to explain that the Children's Book Club offers 8-12 year olds five outstanding children's books for \$5 plus a bonus selection, mailing them in December, February, May, September, and October. The children receive, in addition, Book Club Bulletins, Membership Certificates, and Bookmarks. Teachers, too, receive bonuses. The most attractive at this time, in our opinion, is an 18-inch inflatable Ham-

mond world globe with stand, sent when 10 of a teacher's pupils join the club.

For further information write the Weekly Reader Children's Book Club, Education Center, Columbus 16, Ohio.



Good reading list

Books Are Vacations!, a reading list published by the Horn Book, Inc. reached us in July, too late for inclusion in our last edition before vacation. It is a very good list to have at any time of the year; so we include it here. Compiled by Lois R. Markey, the list contains annotations for more than 200 books which will give children much pleasure. The books are for the 8-12 age group, are diversified in type, content, and difficulty level.

Order from The Horn Book, Inc., 585 Boylston Street, Boston 16, Mass. Price, 75 cents.



ETV tidbits

A potential audience of about 40 million persons is now within reach of the 22 operating educational television stations, according to the *NEA Journal*. Of these stations, 12 are located in thickly populated areas, while 11 operate in small communities.

The *Journal* also reports that closed-circuit TV is now in use in 60 American colleges and professional schools. These systems make possible new methods of instruction, including observation—by means of remote pickups—of actual classroom situations for the benefit of prospective teachers.



American Education Week

Theme for the 1956 observance of American Education Week, scheduled for November 11-17, will be "Schools for a Strong America."

Other daily topics to be stressed for the week are: "Our Spiritual and National Heritage," "Today's Education—Tomorrow's Demo-

cracy," "Schools for Safe and Healthful Living," "Schools for Trained Manpower," "A Good Classroom for Every Child," and "Schools for a United America."

A new feature of the 36th annual observance of AEW will be "National Teachers Day," scheduled for Friday, November 16. This will be "a day of nation-wide tribute to teachers for their services to children and to the nation, and as a day to highlight the urgent need for qualified teachers to keep pace with mounting enrollments." If singling out a special day to focus attention on the role teachers play proves to be popular, National Teachers Day will become a regular feature of American Education Week.

American Education Week is sponsored by the National Education Association, the American Legion, and the National Congress of Parents and Teachers.



Junior Literary Guild

The Junior Literary Guild selections for October are these:

For boys and girls 5 and 6 years old:

If I Were Captain by Louise Lee Floethe. Scribner, \$2.50.

For boys and girls 7 and 8 years old:

Sociable Toby by Eleanor Clymer. Franklin Watts, \$2.50.

For boys and girls 9, 10, and 11 years old:

Enchanted Schoolhouse by Ruth Sawyer. Viking Press, \$2.50.

For girls 12 to 16 years old:

Crossroads for Chela by Dorothy Witton. Julian Messner, \$2.95.

For boys 12 to 16 years old:

Lost in the Barrens by Farley Mowat. Little, Brown, \$3.



For better schools

"Let's Get Our Schools Ready Now" describes the program of the National Citizens

Council for Better Schools, successor to the National Citizens Commission for the Public Schools. The Council began work in January on the task of alerting citizens to the needs of the schools and helping them at the state and local levels achieve their goals. Overcrowding, teacher shortages, construction needs, tax bases, and communication with the public are just some of the problems the Council is working on and can offer citizen groups help with.

The Council has films, speakers, taped and recorded programs, spot announcements for use on television, handbooks, and conference kits available for use by interested groups. A sample copy of the Council's newspaper, *Better Times*, can be obtained upon request from the National Citizens Council for Better Schools, 9 East 40th Street, New York 16. Subscriptions to the newspaper, styled as "A Clearinghouse for School Improvement," and the other materials (mostly free) may be obtained at the Council Office also.



Conference proceedings

Getting Meaning in Reading and Arithmetic, Proceedings of the Annual Education Conference at the University of Delaware, 1955, is available for \$1.50, plus \$.20 mailing charges. Write to Ronald McLain, manager, University Bookstore, University of Delaware, Newark.



NYSESE yearbook

Problems and Practices in New York City Schools, the 1955 yearbook of the New York Society for the Experimental Study of Education, is a fine collection of papers delivered in the past year at the meetings of the 22 sections of the Society. These brief, stimulating, and informative discussions of problems, techniques, and research stem from activities by experts in the New York area, but the point of view and proposals are applicable to education anywhere.

Copies of the yearbooks, edited by Joseph

Mersand, may be obtained from Supt. Max Gewirtz, Public School 11, 54-25 Skillman Avenue, Woodside 77, New York.



New Enrichment Materials

Four new Enrichment Records and six new Enrichment Filmstrips, both groups based on the Landmarks Books, will be released early this fall by Enrichment Records. The Enrichment Records are *Ben Franklin of Old Philadelphia*, *The Panama Canal*, *Lincoln and Douglas*, and *Robert Fulton and the Steamboat*. The filmstrips are *Landing of the Pilgrims*, *Ben Franklin of Old Philadelphia*, *Robert Fulton and the Steamboat*, *Daniel Boone*, *The First Transcontinental Railroad*, and *Lee and Grant at Appomattox*.

The recordings are available in 78 or 33 1/3 rpm. In the former speed the records cost \$2.80 each; in the latter, \$3.76 for two selections combined in one record. The filmstrips are 45 frames, full color art work, with captions. The strips cost \$6.50 each, or the set of 6 for \$35. Write Enrichment Records, 246 Fifth Avenue, New York 1, for further information.



Send for

A new illustrated 1956 catalog containing details about the "Backgrounds of Our Freedoms" series of filmstrips and a free booklet, "Better Teaching with Filmstrips." Write Heritage Filmstrips, 89-11 63rd Drive, Rego Park 74, New York.

The Harrison Catalog of Recorded Tapes, published four times a year. Write Record and Radio-Phonograph Research, Inc., 274 Madison Avenue, New York 16. Price twenty-five cents.

The 1955 Supplement to the National Recording Catalog. Write to Department of Audio-Visual Instruction, 1201 16th Street, N.W., Washington 6, D. C.



Reading stimulus

The aim of the Library Club of America is to encourage children to discover the value and pleasures that book-reading can bring. The LCA operates through the local library or other institution—wherever children are guided. There are no age limits, though the program is generally aimed at the 8-14 age group. The LCA neither sells books, nor does it prescribe the books that are to be read. The kind and quality of the books are the concern of the teacher or librarian.

Chapters of the Library Club are, with some few exceptions, designated by state. To qualify for his LC Membership Button, which is accompanied by a certificate signed by the appropriate school or other authority, a youngster must read four books. To win his Honor Pin and certificate, he must read six more books; and for the Life Membership Pin and certificate, an additional eight books. The youngster who reads eighteen books, thus becoming a Life Member, also pledges (if the local LC director so approves) to read thereafter not less than two books a month, and he is also entitled to sit with the library advisory committee of his school or library.

The motto of the Library Club of America is: "Readers Are Leaders." This motto is inscribed on banners and may be displayed in the classrooms and library rooms.

In but a year since the establishment of the Library Club of America, over 25 chapters have been formed in seven states and several at schools for service children at overseas military installations. It is expected that the LCA will be national in scope by the year's end.

The Library Club of America, Inc., is a non-profit organization sponsored by the Book Manufacturers' Institute. The LCA program is offered solely as an aid to all those who work with children and are concerned with their reading development. For further information, write to Library Club of America, Inc., 28 West 44th Street, New York 36.



Remedial aids

Remedi-Aids Catalog, first edition, lists materials for remedial and reluctant readers of all ages. Write to Remedi-Aids Service, 44 Court Street, Brooklyn 1, New York. Price 35 cents.



New films

Three entertainment films, new to the 16mm market, have been made available this month by United World Films, Inc. They deal with a wide variety of themes and locales as follows:

"Captain Lightfoot," starring Rock Hudson with Barbara Rush and Jeff Morrow, is a story of Irish leaders of a century ago and their fruitless battles with the English for freedom.

"Smoke Signal," starring Dana Andrews and Piper Laurie, is a drama of the old West dealing with a cavalry detachment that fights its way through superior numbers of hostile Indians only to have the rapids of the Colorado River at its back.

"Land of Fury" is a story of the first perilous pioneering by the British among the Maori natives of New Zealand and stars Jack Hawkins with Glynis Johns. All three films are available in both black and white and Technicolor. Rental rates and full information regarding these and other entertainment features on 16mm sound film may be obtained by writing to United World Films, Inc., 1445 Park Avenue, New York 29, N. Y. or to any of its branch offices listed below:

287 Techwood Drive
CYpress 6201
Atlanta, Georgia

1311 N.E. Bayshore Drive
FRanklin 3-2464
Miami 32, Florida

2227 Bryan Street

STerling 4277
Dallas, Texas

542 So. Dearborn Street
WABash 2-7840
Chicago 6, Illinois

6610 Melrose Avenue
WEBster 8-6125
Los Angeles 38, California

5023 N.E. Sandy Blvd.
ATLantic 1-9732
Portland, Oregon
105 East 106th Street
TRafalgar 6-5200
New York 29, N. Y.



NET news

Under a grant from Ford Foundation the information activities formerly handled by the Washington staff of the National Citizens Committee for Educational Television have been transferred to the Educational Television and Radio Center. A bi-monthly publication, *NET News*, is being published by the Center for a broad distribution to the public. The newsletter reports on developments in the educational TV movement at both local and national levels. The Center will add to its mailing list the names of members who would like to receive *NET News*. This service is without charge. Address Educational Television and Radio Center, 1610 Washtenaw Avenue, Ann Arbor, Michigan.



New book

A New publication entitled *Positions in the Field of Reading* by Kathryn Imogene Dever published by Bureau of Publications, Teachers College, Columbia (\$4.25) fills a very urgent need. Originally a project of the National Association for Remedial Teaching, it developed into a doctoral project at Teachers College,

Columbia. The volume contains an analysis of the work of reading specialists—special teachers of reading, supervisory reading specialists, reading specialists in higher education, and specialists in reading clinical work.



Maps

The Denoyer-Geppert Company, 5235 Ravenswood Avenue, Chicago 40, Illinois, announces publication of four literary pictorial maps including the world, the United States, New England, and the British Isles. The maps are 64" x 44" in size, and list at \$7.00 each; however, members of the National Council of Teachers of English may purchase all but the New England map for \$5.60 each. Members should address National Council of Teachers of English, 704 South Sixth Street, Champaign, Illinois.



Children's Book Week

"It's Always Book Time" is the theme for the 38th celebration of Children's Book Week, November 25-December 1. Year after year Book Week focuses attention on the perennial pleasure and wealth of books for children, and book fairs, in small cities and large, bring thousands of boys and girls and books together. This year the major fairs extend from Washington to Honolulu.

The timeless and enchanted landscape painted by Leonard Weisgard for the 1956 Book Week poster is certain to be one of the most memorable since Book Week began. Mr. Weisgard, distinguished illustrator and author of children's books, was the 1947 winner of the Caldecott medal. In six colors, 17 x 22 inches, the poster will be available at 35c with reductions on quantity orders. Full color bookmarks reproducing the Book Week poster will also be available, in quantities of 500 for \$2.50 with reductions on quantity orders.

As in previous years, well-known children's

book illustrators, Edward Ardizzone, Nicolas Mordvinoff (1952 Caldecott winner), and Beth and Joe Krush, have designed Book Week streamers to appeal to the three age groups of reading children. In two colors, they measure 22½ x 6 inches, cost 30c for a set of 3, reductions on quantity orders.

Other Book Week materials will include two new publications, *How to Run a Book Fair* by Dorothy L. McFadden, director of *The New York Times* "Reading Is Fun" Exhibit (60c each), and *How a Book Is Made* by Ray Freeman, head of the Production Department at Random House, (\$2.00 each). Also new this year is the Book Puzzle Pad, a literary fill-in puzzle, designed to amuse and intrigue junior-high schoolers, by Dr. Eugene Maleska, well known for his crossword and other puzzles.

These and other materials will be available September 1 from the Children's Book Council, 50 West 53rd Street, New York 19. Write for free descriptive 1956 Manual of Book Week Aids.



Children's Book Fairs

Fall events of outstanding interest to boys and girls and their parents are the ten large book fairs, co-sponsored by the Children's Book Council and municipal groups, to be held close to Children's Book Week, November 25-December 1. The exhibits of 1,000-3,000 books have been scheduled in Eastern and Midwestern cities and Honolulu as follows: the Third Arkansas Book Fair, October 22-26; the Third Detroit Book Fair, November 2-18; the First Honolulu Festival of Books, November 3-18; the Fourth Chicago "Miracle of Books" Fair for Boys and Girls, November 10-18; the Seventh Annual *Washington Post and Times Herald* Children's Book Fair, November 11-24; the Fourth Cleveland Boys' and Girls' Book Fair, November 11-18; The Second Minneapolis Children's Book Fair, November 11-18; the Second Hampton Book Bazaar, November 29-

Dec. 2; the First Grand Rapids Children's Book Fair, December 2-8 (tentative); the Fifth *New York Times* "Reading Is Fun" Exhibit, on tour fall, 1956—spring, 1957. All the fairs will have special daily and evening programs designed for both children and parents.



IRA news

Better Readers for Our Times, the proceedings of the 1956 Annual Meeting of the International Reading Association, will be published and distributed on a non-profit basis by Scholastic Magazines, 33 West 42nd Street, New York City. Price: \$2.00 per copy; additional

copies ordered at the same time and sent to the same address, \$1.50 each. Copies will be available September 1.

The 1957 Annual Meeting of the International Reading Association will be held in New York City, May 10 and 11, at the Hotel New Yorker and Manhattan Center.

The theme of the October issue of *The Reading Teacher* will be "Parents and the Reading Program." It will include articles by A. Sterl Artley, Russell Stauffer, Nancy Larrick, and Herbert C. Rudman; and will include a list of booklets, films, and filmstrips of interest to parents concerned with their children's reading.

SALE ON BACK COPIES OF ELEMENTARY ENGLISH

These back copies contain interesting and informative articles on authors of children's books and on the teaching of the language arts. They are being put on sale because of a heavy inventory. The sale ends when the supply is exhausted, or on December 31, 1956. (Single copies of *Elementary English* usually sell for 55c each, but during the sale, they are only 35c each. If you order three or more, the price is 25c each.

Here are the available numbers, listing some of the articles contained:

November, 1955

Ruth Krauss: A Very Special Author
Public Schools Are Better Than You Think

Children and T-V
Children Write the Christmas Program

December, 1955

Berta and Elmer Hader
Phonics in First Grade

Interest and Success—The Antidote to Stress
Remedial Program in Listening

January, 1956

Virginia Lee Burton
Creative Dramatics

Complete Reading *vs.* Partial Reading
What'll We Write About?

February, 1956

The Work of Mary Norton
Reading Achievement—Then and Now

Children Need to Write
School Research in Reading

April, 1956

Kurt Wiese
Scope and Sequence in the School Program

What Parents Think about Reading
Some Picture-Story Books

(If your order is for less than \$5.00, please enclose remittance.)

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

704 SOUTH SIXTH STREET
CHAMPAIGN, ILLINOIS



May Hill Arbuthnot

BOOKS FOR CHILDREN

Edited by MAY HILL ARBUTHNOT

Mrs. Arbuthnot is well-known as a writer and lecturer in the field of children's literature. She is the author of CHILDREN AND BOOKS (Scott, Foresman, 1947) and three anthologies, combined in the single volume. THE ARBUTHNOT ANTHOLOGY (Scott, Foresman, 1953).

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and editor of ADVENTURING WITH BOOKS (National Council of Teachers of English, 1950).

Good News for Grown-Ups

Newbery Medal Books: 1922-1955. Bertha Mahony Miller and Elinor Whitney Field, Editors. Horn Book Inc., 1955. \$7.50. (12-)

The book of the year for schools, their teachers, librarians, and older children is undoubtedly this handsome volume of Newbery papers. It contains an intimate account of each author who has won the medal, from Hendrick van Loon through Joseph Krungold, together with a brief excerpt from the book. The acceptance papers did not begin until 1928 with Dhan Gopal Mukerji, but from then on these papers make fascinating reading. The book opens, very properly, with a tribute to Frederic G. Melcher, the far-sighted publisher who established the medal and the lively but equally far-sighted publisher for whom the medal is named, John Newbery. Children have long been interested in Newbery Medal books and authors. Upper grade boys and girls who have access to the current books of the year speculate almost as eagerly over possible winners as adults do. For them and for their teachers these

delightful papers, in this attractive and convenient book form, should be available in every school library.

A

For the Oldest Children and Youth

Stories From Shakespeare. Retold by Marchette Chute. World, 1956. \$3.75.

There are some few children, of whom the author of this book was probably one, who will go straight to the plays of Shakespeare and find in them passports to enchantment. But for the average child and youth, these matchless dramas all too often spell "confusion worse confounded" with boredom thrown in. Even good readers sometimes find them too baffling to be worth the struggle. For all except the fortunate two or three per cent of the children, stories about the



Margaret Mary Clark

plays are a grateful first aid to understanding and enjoyment. For them this splendid retelling of the thirty-six plays of Shakespeare will be a blessing. Miss Chute, author of *Shakespeare of London* for adults, is a scholar with enthusiasms which she communicates delightfully. She relates the stories of each drama with clarity, and she uses quotations persuasively. She manages also to maintain in her narrative the atmosphere of broad farce, or tragedy, or heroism, or romance that marks the drama. *Romeo and Juliet* is a good example. She says, "It is golden with the light of morning and heavy with the death of all bright things." She describes the comic old nurse as "a gabby old lady," and concludes the sad tale with "the two old men clasp hands in the brotherhood of bitter regret." When a Shakespeare play comes to town by stage or television, this book will provide the whole family with an excellent reference and refresher. And the sheer charm of these narratives should send many good readers to the dramas themselves.

A

Odysseus the Wanderer. By Aubrey de Selincourt. Ill. by Norman Meredith. Criterion Books, 1956. \$3.00. (11-)

Here is a wonderful invitation to learning and delight for all ages. And for those children who will never read the "Greatest of All Adventure Stories" in the original or even in a good translation, this rousing substitute needs no apology. Indeed we suspect Odysseus himself would have liked to hear this story of his wanderings as a modern Greek farmer relates them. The *raconteur* has no delusions about his hero but says of him, that in spite of all his wiles, he "took life into his hands like a ripe fig and sucked the sweetness out to the last drop." A good design for living! So here is Odysseus—rejected suitor for Helen's hand, the happy husband of Penelope, a brave warrior in the conquest of Troy. And after that, homeward bound, the man who met and conquered giants and sirens with equal nonchalance and

drove the wretched usurpers from his hearth and home. What a story it is! And how robustly Mr. de Selincourt has told the tales, but like all the records of this wanderer it raises a question. Did Odysseus settle down? We wonder.

A

Variety for the Middle Years

The Enormous Egg. By Oliver Butterworth. Ill. by Louis Darling. Little Brown, 1956. \$2.95. (8-12).

One of the funniest books in a long time is this well documented tall tale. It all began when twelve-year-old Nate Twitchell of Freedom, New Hampshire, discovered that one of his hens had laid an egg almost as big as she was. Naturally, everyone wanted to see what



would hatch out of it, especially Nate who had to turn the egg because the hen couldn't. After five weeks of egg-turning, Nate was ready to give up, but a learned professor advised patience in the interest of science. What hatched out of that egg had the seven wonders of the world reduced to a fraction. Newspaper reporters, museum specialists, and the Great Public began pouring in to behold the creature. Nate named him "Uncle Beazley," and fortunately, in spite of his phenomenal growing record, Uncle was amiable and easily managed. Probably no story could be as continuously funny as those first five chapters. After the high and hilarious plane of the hatching, the conclusion is a bit tamer, but entirely satisfactory. Louis Darling's illustrations are as New England as the *Atlantic Monthly* which sponsors this egg of eggs.

A

Detectives in Togas. By Henry Winterfeld. Translated by Richard and Clara Winston. Ill. by Charlotte Kleinert. Harcourt, 1956. \$2.75. (10-14).

Boys and girls who enjoy this rousing detective story are going to feel right at home in ancient Rome when they take their high school Latin. Here are the crowded streets, the shops, the Forum, the Temple of Minerva, the Baths of Diana, and the school for patrician boys. That's where the trouble started, when Rufus wrote on his stylus, "Caius is a dumbbell." This was undoubtedly true, but the next day when their scholarly Greek teacher who had punished Rufus, was found tied and gagged, and the same legend was scrawled on the wall of the Temple, Rufus was more than suspect. He was jailed. Before he was carried off to the terrible Roman prison, he convinced his friends that he had not written those words on the Temple. The six



boys and Zantippus, their teacher, set out to track down the villain. Their man-hunt is hair-raising, but there are also some exceedingly funny episodes in their adventures, and the conclusion is a satisfying example of poetic justice. The author tells us that during some excavations in Pompeii, a childish scrawl was found on the wall of a temple, "Caius asinus est." This set him off on this juvenile "whodunit" of ancient days.

A

The Peddler's Cart. By Elizabeth Coatsworth.
Illustrated by Zhenya Gay. Macmillan, 1956.
\$2.75. (8-10).

George was the youngest of thirteen children and the only one who favored dark, long-legged Pa. The other twelve children were fair,

industrious, and they were born farmers. George hated farming as much as Pa did. Every spring Pa would spruce up his peddler's cart, hitch up Pro and ugly old Con and take to the road with a jingle of tin ware and a special flourish that was Pa. The spring Pa invited George to go along, the other twelve tried hard not to show their envy as the two dark messengers drove away. It was a strange summer. Some houses



welcomed them hospitably and stuffed them with good things. Others were rat ridden or forbidding. Once they helped a slave and her child escape along the underground. Once they rescued a bound boy from a cruel captor. George learned that his Pa was a brave, kind man, a father to be proud of, and that peddling was wonderful. Yet somehow when he saw the farm again and his mother waiting for him, George knew it was good to be home. This is a pleasant picture from the past.

A

Nonsense and Wonder

Was It a Good Trade? By Beatrice Schenk de Regniers. Illustrated by Irene Haas. Harcourt, 1956. \$1.95. (3-6)

What is the fascination of this completely daft nonsense rhyme in folk tale style? For fascinating it is to children even younger and older than the publishers indicate. It begins, "I had a little knife/I traded for a wife," and the trading continues briskly through cake and rake,

pony and a pearl that's a phony, until it circles back to the wife and the knife. Each section ends with,

Was it a good trade?
Was it a bad trade?
Was it a good trade?

Hey!



And the children invariably respond, "It was a good trade!" No adult can say why this is so funny to children, although the gay, yellow and pink, cartoon-like illustrations probably heighten the absurdities. At any rate, this is a small, bright package of laughter with a tune at the end for singing.

A

I Know a Lot of Things. By Ann and Paul Rand. Harcourt, 1956. \$2.75. (2-5)

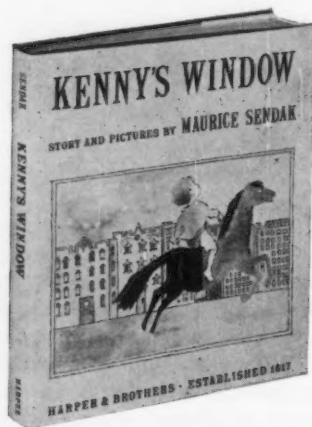
Grown-ups often wonder what a child wonders, a young child of only two or three. In this book, such a child is adding up the remarkable things he has wondered about and now knows. For instance, "a horse can pull/a wagon full/of wood" and "a book needs pages/and a cake takes ages to bake" all sorts of odds and ends, clear as glass! Best of all the child knows these are only the beginning of the remarkable number of things he is going to know when "I grow." The young father, in this mother and father team, is a distinguished free-lance designer, which probably accounts for the highly

modernistic, stylized pictures in bright, clear colors. Our favorite two-year-old loves them.

A

Kenny's Window. Written and illustrated by Maurice Sendak. Harper, 1955. \$2.00. (6-10)

To find that Maurice Sendak's first book of his own is every bit as unusual and delightful as his drawings, is a special pleasure. The pattern is the old folk tale trial by riddle, and Kenny comes through superbly. In his dream, a rooster with four legs gave him seven riddles which he had to solve before he could ever return to the garden half-filled with the yellow light of morning and half with the dark green light of night. The questions are hard, "What is an only goat?"



"Can you fix a broken promise?" But Kenny solves them all, so when the rooster with four legs returns, Kenny not only has all the answers, but he is a much wiser little boy. Young readers or listeners try to think through these questions and admire Kenny greatly for his skill. They discover too, that the reason Kenny finds the answers is because he has a tender heart. For instance, would you know what is a very narrow escape? Well, it is when somebody almost stops loving you. And if you could have your wish, would you have sense enough to wish for a ship

with an extra room for a friend? Well, that's what Kenny wished because he had a loving heart, and that is the source of all wisdom.

A

Maxie. Written and illustrated by Virginia Kahl. Scribner's, 1956. \$2.50. (4-8)

If the Baron wanted a big, fierce, fast dog to guard his castle on the top of a mountain, the villagers were going to see that he got it. That is why all the biggest, fiercest, fastest dogs happened to be assembled at the castle to be tried out. But why Maxie the dachshund, short-legged, amiable and curvaceous, should be there too was hard to understand. But Maxie entered and won every contest. How is the author-artist's secret, and a good story. A more irresistible dachshund or more colorful and amusing pictures never appeared, to prove Maxie's contention that it pays to do your best. Virginia Kahl is an original. Each of her books is a surprise, and her use of color and decorative design adds much to each unique story.

A

Social studies

In France. By Marguerite Clement. Illustrated by William Pène Du Bois. Viking, 1956. \$3.00. (11-15).

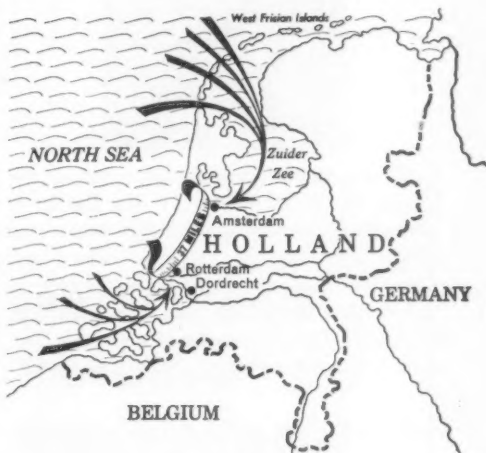
The most distinctive quality of this book is the warm and enthusiastic tone in which it is written. The people and the country really come alive, and there is a wealth of information on the history, way of life, different parts of the country, famous places, and famous people. Younger readers will gain a good insight into the lives of French children, what they study in school, their holidays, and recreation. The author is a French woman who was once an exchange student in America, and she shows a rare talent for interpreting her people and their ways of living to American children in terms of their understanding. The distinctive black-and-white drawings are the work of gifted illustrator, William Pène Du Bois, 1948 Newbery

award winner, who has lived in France for many years.

C

Battle Against the Sea: How the Dutch Made Holland. By Patricia Lauber. With maps and drawings by Donald Pitcher. Coward-McCann, 1956, \$1.95. (11-16).

The endless struggle of the Dutch to save their land from the sea offers an absorbing theme. From the Pre-Christian era, when earliest Frisian settlers built clay mounds on which to erect their huts, until today, when the finest



modern equipment helps the people drive back the sea, the saga of accomplishment is an impressive and heroic one. The author was an eye witness when the terrible storm of 1953 struck, and her account is a vivid and constructive one. There are numerous good photographs from Dutch sources showing the country at the time of disaster and during the work of repair. In addition, the illustrator has made diagrams of dikes and how they are built, and maps showing the reshaping of Holland as the country was extended. Any study of the Netherlands will be enriched by the introduction of this fine book.

C

Circus Clowns on Parade. Written and illustrated by Gladys Emerson Cook. Franklin Watts, 1956. \$1.95. (8-12).

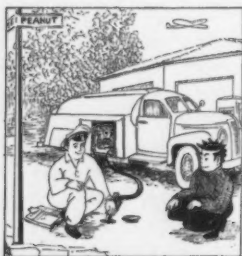
Today's most famous clowns are introduced in picture and single page descriptions which tell of their lives and their special acts. In leading up to these stories of famous men of the



circus, the author gives a background of the earliest clowns of Palestine and Egypt, of circuses without clowns in ancient Rome, and of the happy combination of clowns and circuses in the eighteenth century. The drawings in black and red, sketched from life by the author, are highly humorous and effective. The book will appeal to young circus enthusiasts.

C

Mr. Charlie's Gas Station. Written and illustrated by Edith Thacher Hurd and Clement Hurd. Lippincott, 1956, \$2.00. (5-8).
new gas station and its useful equipment.



Slipping into his new white overalls, he was all ready for his first day's work. And a very

busy day it proved to be! The subject of this

Mr. Charlie was very proud of his brand book offers a needed contribution to community units, and presents a considerable amount of information simply and appealingly. Pictures in bright red and black will appeal to preschoolers as well as children in the lower primary grades.

C

The Hawaiian Islands: From Monarchy to Democracy. By Nancy and Jean Francis Webb. Illustrated by Isami Kashiwagi. Viking, 1956, \$3.95. (12-16).

Here is a truly outstanding history of Hawaii from its beginnings until the 1955 defeat of the bill for its statehood. The authors have lived in Hawaii and show rare understanding of the people and their country. Their brief but stirring descriptions of people and events make for absorbing and memorable reading, and even for storytelling. While the book will have its greatest use in junior and senior high schools, upper elementary teachers will find much of value in its pages to give their classes a rounded picture of the country. An appendix gives a list of rulers and governors, a chronology of important events, and population figures since 1778.

C

Ray and Stevie on a Corn Belt Farm. Written and illustrated with photographs by Joan Liffing. Follett, 1956, \$2.50. (6-9).

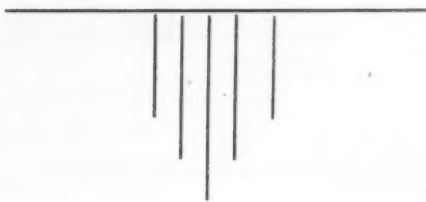
Ray and Stevie live in Iowa where they help with the feeding of the animals and other chores on the family owned farm. This simply told story of their activities, attendance at the one room school, and grooming their calf for the County Fair gives a good picture of Midwestern farm life which can be read by second and third graders. There are large photographic illustrations on every page, full of variety and action. The book offers an attractive addition to the primary stories of farm life.

C

The First Lake Dwellers. By Chester G. Osborne. Illustrated by Richard N. Osborne. Follett, 1956, \$2.50. (9-12).

Mr. Osborne has already won an eager reading audience for his stories of early man in *The First Bow and Arrow* and *The First Puppy*. This most recent title is the story of a small lake village beset by enemies, both man and animal. The son of a captured chieftain builds

a shelter on a water raft as a refuge, and others follow his example and improve the lake dwellings until at last they can defy attack from their bitterest enemies. This tale of the Neolithic Revolution period tells in adventurous narrative of early men's learning to live and work together for the greater good of all. The many pencil drawings have good background and action. C



Since there is no "one best way" to teach reading, Dr. Donald D. Durrell emphasizes the need for imaginative planning and offers a variety of specific procedures in his scholarly but practical book.

IMPROVING READING INSTRUCTION

by Donald D. Durrell

Describes the most successful methods of both developmental and remedial instruction

Provides concrete answers to many recurring and perplexing problems

Contains suggestions for effectively appraising individual difficulties

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The Revised Editions of
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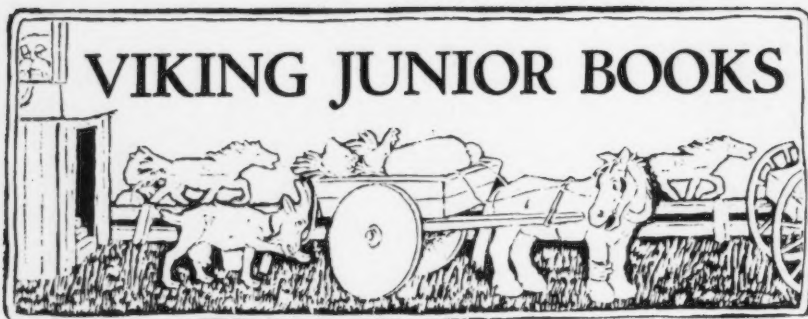
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